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Israel in the  
Wilderness

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TO HIS FRIEND W. G. McNAUGHT, ESQ., AND THE MEMBERS OF  
THE TONIC SOL-FA ASSOCIATION.

# ISRAEL IN THE WILDERNESS

## A SACRED CANTATA

FOR THREE SOLO VOICES, CHORUS, AND ORCHESTRA

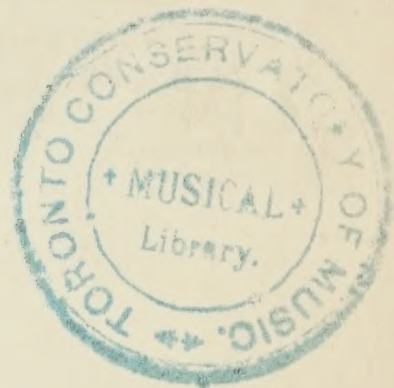
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ALFRED R. GAUL

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# ISRAEL IN THE WILDERNESS.

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No. 1.—INTRODUCTION (INSTRUMENTAL).—  
“Moonlight on the Nile.”

## THE BURNING BUSH.

No. 2.—HEBREW CHORALE.

God called and said,  
“I am the God of thy father,  
The God of Abraham,  
The God of Isaac,  
And the God of Jacob.  
I am That I Am.  
I have surely visited you,  
And seen that which was done to you  
In Egypt.”—*Exod.* iii. 6, 16.

## THE DELIVERANCE.

No. 3.—CHORUS.

So He brought forth His people with joy,  
And His chosen with gladness.—*Ps.* cv. 42.

## THE WILDERNESS.

No. 4.—INTERMEZZO (INSTRUMENTAL).—  
“Daybreak.”

No. 5.—CHORUS.—*For Men's Voices.*

Comrades, rise! The day is breaking:  
Grey and chilly comes the dawn.  
Comrades, rise! The day's provision  
Falleth for us with the morn.  
Pale the dawning shows and ghostly  
Through the opening of the tent:  
Comrades, rise! and gather Manna  
Ere the morning hour be spent!

Pass we from the tent's enfolding.  
See what lieth on the ground!  
With the morning dew it falleth,  
Small and white, and sweet and round.  
Angels' Food to us is given:  
Fresh the marvel ever new!  
As our daily bread it cometh,  
Falling for us with the dew.

Not as in the House of Bondage,  
Where we made our weary moan:  
Light the toil, and glad the labour,  
Thus providing for our own.  
Sweet the Food His Hand hath given,  
Sweet the portion He hath sent:  
With His Blessing all is blessed,  
So He add therewith content.

See the Cloud, all night of Fire,  
Paling in the growing day!  
Over yonder purple mountain  
Swiftly rise the golden ray!  
Ere the tent's long shadow shorten,  
Ere the morning hour be done,  
Let us hymn our praises duly,  
With the rising of the sun.

No. 6.—HEBREW CHORALE.

O God, again to Thee we raise  
Our morning hymn of prayer and praise,  
While yet the day is new:  
For aid from dangers of the night,  
For blessings of the new-made light,  
Our thanks are ever due.

From hostile hand and traitor heart,  
From pestilence' envenomed dart,  
Thy love hath guarded still:  
Oh may the lives Thou dost prolong  
To Thee for evermore belong,  
In word and deed and will!

Oh may we ever bear in mind  
The House of Bondage left behind,  
The Promised Land before!  
Oh, Father, keep, as Thou hast kept,  
Both while we waked and while we slept,  
And bring us to that Shore.



No. 7.—AIR.—*Soprano.*

Sing to the Lord and praise His Name :  
Be telling of His salvation from day to day.  
*Ps. xevi. 2.*

No. 8.—DUET.—*Tenor and Baritone.*

For the Lord is great, and cannot worthily  
be praised :  
He is more to be feared than all gods.  
As for all the gods of the heathen, they are  
but idols :  
But it is the Lord that made the heavens.  
*Ps. xcvi. 4, 5.*

## No. 9.—CHORUS.

Declare His honour unto the heathen : and  
His wonders unto all people. *Ps. xevi. 3.*

No. 10.—SOLO (*Tenor*) AND CHORUS.

But there was no water for the people to  
drink. And the people thirsted there for drink.  
And they said—  
Give us water ! Give us water, that we may  
drink ! *Exod. xvii. 1, 2.*

No. 11.—AIR.—*Baritone.*

While in the sultry Wilderness we faint,  
Fond recollection turns to Egypt's stream ;  
The lordly river, bursting all restraint,  
In memory haunts us as a mocking dream :  
While in the sultry Wilderness we stray,  
And our hearts die within us day by day.  
Memories of toil, of bondage, all decay ;  
The cruel bondage and the weary task :  
But never shall remembrance fade away  
Of that cool stream from whence a draught  
we ask.  
Sweet are thy waters, Nilus, to the taste,  
While here we perish in this arid waste.  
Yet yonder, where the purple mountains glow,  
See, at their base a lake of water clear !  
The fronded palms beside the margin grow :  
Haste, comrades, haste ! the goal of hope is  
here !—  
'Tis but the mirage with its mocking gleam,  
Blended with memories of Egypt's stream.

No. 12.—RECITATIVE.—*Tenor.*

So the people cried unto the Lord in their  
trouble :  
And He delivered them from their distress.  
*Ps. cvii. 6.*  
He opened the rock of stone, and the waters  
flowed out :  
So that rivers ran in the dry places.  
*Ps. cv. 40.*

## No. 13.—CHORUS.

Sweet to the thirsty soul  
The waters cool and clear ;  
Sweet in their rippling flow,  
Alike to eye and ear.  
He smote the stony rock,  
The healing waters flowed ;  
And He Who freedom gave  
Hath life again bestowed.  
Then praise we now His Name,  
With thankful heart and voice !  
Who heard us in our grief,  
Who bids us now rejoice !

Our children's weary cry,  
Our patient flocks' appeal,  
Ah ! hard were these to bear,  
Hard, burning thirst to feel.  
But now, with thankful heart,  
The Lord we praise and bless,  
Who looked upon our grief,  
Who pitied our distress.  
Yea, praise we now His Name,  
With thankful heart and voice !  
Who heard us in our grief,  
Who bids us now rejoice !

No. 14.—AIR.—*Soprano.*

The waters of the riven Rock  
Gleam in the sun to-day,  
Secure we rest us in the shade  
From noontide's sultry ray ;  
And think of her who wandered here,  
As we to-day have done,  
And gazed in anguish on her boy,  
Our great Forefather's Son.  
As Hagar thro' the desert drear  
With faltering footstep passed,  
She deemed of all her weary days  
She then had seen the last.  
But help was near her in that hour  
Of agony and thirst :  
An Angel Guide was there to shew  
Where hidden waters burst.  
Like her, we wander here to-day ;  
Like her, have tasted grief ;  
Like her, we too have thirsted sore  
And He hath given relief.  
Like her, we find a shelter sure  
Beneath a Father's Hand :  
The Shadow of a mighty Rock  
Within a weary land.

No. 15.—DUET.—*Soprano and Tenor.*

As the Manna falling  
From the morning skies,  
So God's daily mercy  
Round about us lies.



Take the day's providing,  
Trust Him for the rest :  
He will shape the morrow  
As He knoweth best.

Has He ever failed us  
For our daily bread ?  
Pure and sweet His mercies  
Over all are shed.  
Share we then His bounties  
With who needeth more :  
It shall add contentment  
And blessing to our store.  
As the Manna falling, &c.

Trust Him, ever trust Him,  
Who hath been our Stay ;  
Trust Him, ever trust Him,  
Thro' both night and day.  
Trust Him in the sunshine,  
Trust Him in the shade,  
Trust Him in the tempest,  
Trust, nor be afraid.

Sow we in the furrows,  
Then in safety sleep,  
While the harvest's Master  
Watch o'er all doth keep.  
Vain without His keeping  
Were our toil and care,  
He, while we are sleeping,  
Harvest doth prepare.  
Trust Him, ever trust Him, &c.

## THE PLAGUES OF EGYPT.

### No. 16.—CHANT.—*Full Choir.*

Yet for all this they sinned more against  
Him :

And provoked the most Highest in the wil-  
derness. *Ps. lxxviii. 18.*

They thought not of His hand :  
And of the day when He deliver'd them from  
the hand of the enemy.

How He had wrought His miracles in Egypt :  
And His wonders in the field of Zoan.

{ He turned their waters into blood :  
{ So that they might not drink of the rivers.  
*Ps. lxxviii. 43-45.*

{ Their land brought forth frogs :  
{ Yea even in their kings' chambers.  
{ He spake the word, and there came all  
manner of flies :  
{ And lice in all their quarters.  
*Ps. cv. 30, 31.*

{ He smote their cattle also with hailstones :  
{ And their flocks with hot thunderbolts.  
*Ps. lxxviii. 49.*

{ He sent thunder with hail, fire mingled with  
the hail  
{ Ran along upon the ground.

*Exod. ix. 23, 24.*

{ He brought the east wind, and the east wind  
brought the locusts :  
{ And they did eat every herb of the land, and  
all the fruit of the trees which the hail had  
left. *Exod. x. 13-15.*

{ He sent darkness and it was dark,  
{ Even darkness which could be felt.

*Exod. x. 21.*

{ He smote all the first-born in their land :  
{ Even the chief of all their strength.

*Ps. cv. 35.*

But as for His own people, He led them forth  
like sheep :

And carried them in the wilderness like a  
flock. *Ps. lxxviii. 53.*

But they thought scorn of that pleasant  
land :

And gave no credence unto His word.

*Ps. cvi. 24.*

### No. 17.—AIR.—*Tenor.*

O fertile Land of Egypt !

We ne'er shall see thee more !

Where earth outspread her bounty,  
And lavished all her store.

The watered fields are glowing,

Outstretched for many a mile :

The palms their branches drooping  
Above the waves of Nile.

The fisher on the margin

Rejoiceth in his toil

As from the flowing waters

He draws the silv'ry spoil.

How green the boughs are waving !

How ripely glows the corn !

The sevenfold ears are bending

Beneath the smile of morn.

We look'd from off our labour

Upon the laughing plain :

Here, in the dreary desert,

We see it all again !

While here we gather Manna,

Light food our souls abhor :

O fertile Land of Egypt !

We ne'er shall see thee more !

### No. 18.—CHORUS (UNACCOMPANIED).

Set your affections on things above,

Not on things on the earth.

Fear God, and keep His commandments :

For this is the whole duty of man.

*Col. iii. 2.*



No. 19.—TRIO.—*Soprano, Tenor, and Baritone.*

All here below doth suffer change :  
 Fair flowers are born to die,  
 The Summer doth to Winter fade,  
 And clouds obscure the sky.  
 But, doubting heart ! away with fear !  
 He ruleth through the changing year.

All here below doth suffer change :  
 Bright visions fade away ;  
 The dreams of life bring waking strange ;  
 The heart's high hopes decay.  
 But, doubting heart ! away with fear !  
 He ruleth thro' the changing year.

Ye change, but He doth never change :  
 Then trust ye unto Him  
 Whose love is evermore the same  
 Howe'er your own grow dim.  
 And He who guided still shall guide,  
 And lead you safe to Canaan's side.

## No. 20.—CHORUS.

But we have fainted in the desert way :  
 Have murmured in our tents from day to day :  
 Have looked with longing back upon the road ;  
 Have loathed the Manna that our God bestowed.  
 How shall we pardoned be ? how find a place  
 With those who thankfully receive His grace ?

No. 21.—SOLO.—*Tenor.*

Fear not ! be strong,  
 For I am with you, saith the Lord of Hosts ;  
 According to the word that I covenanted with  
 you  
 When ye came out of Egypt ;  
 So my Spirit remaineth among you !  
 Fear ye not. *Hag. ii. 4, 5.*

No. 22.—SONG.—*Baritone.*

Forth from the Land of Egypt,  
 The tyrant's cruel hand,  
 The Lord hath brought us safely  
 To where to-day we stand.

Behind the House of Bondage,  
 The toil and sighing sore :  
 The desert all around us,  
 The Wilderness before.

The Wilderness is barren,  
 But He will still provide ;  
 Unknown the desert pathway,  
 But He will be our Guide.  
 Until, our journeying ended,  
 We stand upon the shore,  
 The Wilderness behind us,  
 The Promised Land before.

But, ah ! before we reach it  
 A River flows between ;  
 A dark and gloomy river  
 Where help hath never been.  
 Yet, hark ! the Voice of Mercy  
 Sounds from the farther shore,  
 " I am with thee through the river,  
 Nor leave thee evermore."

## No. 23.—MARCH.

Onward moves the Guiding Pillar  
 O'er the untrodden desert way ;  
 Comrades, strike your tents, and hasten,  
 Prompt the summons to obey.  
 Paling, kindling, moving, staying,  
 Ever changing, aye the same :  
 Through the day a cloudy Pillar,  
 Through the night a living Flame.

Forth we go, we know not whither,  
 Following aye the Guiding Cloud :  
 We have no continuing city,  
 Brief the sojourning allowed.  
 Whether in the arid desert,  
 Or by Elim's shaded well ;  
 Wheresoe'er the Cloud abideth,  
 There, until It move, we dwell.

Hark ! the silver trumpet soundeth !  
 Haste the summons to obey ;  
 Strike the tents, and journey onward  
 O'er the untrodden desert way.  
 Follow, with unwearied footstep,  
 Follow, with undaunted heart.  
 Hark ! again the trumpet soundeth !  
 'Tis the signal to depart !



# ISRAEL IN THE WILDERNESS.

## Moonlight on the Nile.

No. 1.

INTRODUCTION (Instrumental).

PIANO.  
♩ = 80.

*Tempo alla Barcarolle.*  
*pp con sordini.*

The musical score is written for piano in G major, 6/8 time. It consists of six systems of two staves each. The right hand plays a melody with chords, while the left hand plays a rhythmic accompaniment with triplets and sixteenth notes. Pedal marks (Ped.) and asterisks (\*) are placed below the left hand staff in each system. The tempo is marked 'Tempo alla Barcarolle' and the dynamics are 'pp con sordini'. The score includes various musical notations such as slurs, ties, and fingerings.

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A. R. Gaul's Sacred Cantata—"Israel in the Wilderness."



The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of seven systems of grand staves. The first system is marked with a large 'A' above the treble staff. The second system is marked with a large 'B' above the treble staff. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Pedal points are indicated by 'Ped.' with an asterisk. Fingering numbers (1, 2, 4) and an 'X' are present above certain notes in the bass staff of the first system. The piece concludes with a double bar line and a final chord in the bass staff.



## No. 2.

## The Burning Bush.

*Misterioso. Tremolo.*

PIANO.  $\text{♩} = 80.$

\* *Cornets.* *cres.*

*Drums.* *pp*

*Trumpets.*

*ff rall.*

*Ped.* \*

*Attacca Chorale.*

## HEBREW CHORALE.—“I AM THE GOD OF THY FATHER.”

SOPRANO.

*Maestoso alla cappella.*

ALTO.

TENOR. *a tempo.*BASS. *a tempo.**Maestoso alla cappella. ♩ = 56.**f a tempo.**Brass Instruments.**f Full Orchestra.*

God of A - bra - ham, the God of I - saac, and the God of

God of A - bra - ham, the God of I - saac, and the God of

God of A - bra - ham, the God of I - saac, and the God of

God of A - bra - ham, the God of I - saac, and the God of

\* A crotchet in the  $\frac{4}{4}$  time to occupy the same time as a dotted crotchet in the  $\frac{6}{8}$  time.

A. R. Gaul's Sacred Cantata—"Israel in the Wilderness."



Ja - - - cob. I Am That I Am, I have

Ja - - - cob. I Am That I Am, I have

Ja - - - cob. I Am That I Am, I have

Ja - - - cob. I Am That I Am, I have

*Ped.* \*

sure - ly vis - it - ed you, . . and seen that which was done to you in

sure - ly vis - it - ed you, and seen that which was done to you in

sure - ly vis - it - ed you, . . and seen that which was done to you in

sure - ly vis - it - ed you, and seen that which was done to you in

*p* *cres.* *f*

E - - - gypt.

E - - - gypt.

E - - - gypt.

E - - - gypt.

*Ped.*



# The Deliverance.

No. 3. CHORUS.—“SO HE BROUGHT FORTH HIS PEOPLE WITH JOY.”

*Allegro con spirito.*

**SOPRANO.** *f* So He brought forth His peo-ple with joy, so He

**ALTO.** *f* So He brought forth His peo-ple with joy, so He

**TENOR.** *f* So He brought forth His peo-ple with joy, so He

**BASS.** *f* So He brought forth His peo-ple with joy, so He

**PIANO.** *f* *Allegro con spirito.*

4 3 2 1 x 1 x 4 3 2 1 x 1 x

x 1 2 x 1 x 3 1 4 x x 1 2 4 3 2 1 x 1 x

brought forth His peo - ple with joy, He brought forth His peo - ple with

brought forth His peo - ple with joy, He brought forth His peo-ple with

brought forth His peo - ple with joy, He brought forth His peo-ple with

brought forth His peo - ple with joy, He brought forth His peo-ple with

4 3 2 1 x 1 x 4 3 2 1 x 1 x

x x 1 2 4 3 2 1 x 1 x



[illegible]

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for voice and piano. The vocal parts (Soprano and Alto) are on the top two staves, and the piano accompaniment is on the bottom two staves. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in Latin: 'glad - ness, His cho - sen with glad - ness, He'. The piano part features a prominent arpeggiated figure in the right hand, marked with 'x' and fingerings (1, 2, 3, 4). The left hand provides a steady accompaniment with chords and single notes. The score is printed on aged, yellowed paper.

The image displays a page from a musical score for the hymn "The Church of the Living God." It features four staves. The top two staves are vocal parts, both in treble clef with a key signature of one sharp (F#). The lyrics "brought forth His peo - ple with joy, and His cho - sen with glad - ness, with" are written below the notes. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature. The piano part includes chords and arpeggiated figures. The word "cres." (crescendo) is written above the final notes of the vocal parts and below the final notes of the piano accompaniment.



glad - ness, He brought forth His peo - ple with joy, and His cho - sen with

glad - ness, He brought forth His peo - ple with joy, and His cho - sen with

glad - - - - ness, so He brought forth His peo - ple with joy, He

glad - - - - ness, so He brought forth His peo - ple with joy, He

joy, so He brought forth His peo - ple with joy, He

joy, so He brought forth His peo - ple with joy, He

joy, so He brought forth His peo - ple with joy, He

joy, so He brought forth His peo - ple with joy, He



brought forth His peo - ple with joy, His peo - ple, He brought forth His peo - ple with  
 brought forth His peo - ple with joy, His peo - ple, He brought forth His peo - ple with  
 brought forth His peo - ple with joy, His peo - ple, He brought forth His peo - ple with  
 brought forth His peo - ple with joy, His peo - ple, He brought forth His peo - ple with

joy,  
 joy, and His cho - sen with glad - ness, His cho - sen with  
 joy,  
 joy, and His cho - sen with glad - ness, His cho - sen with

*mf*

glad - ness, He brought forth His peo - ple with joy, and His cho - sen with  
 glad - ness, He brought forth His peo - ple with joy, and His cho - sen with

*p*



The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into several systems. The first system features vocal entries with lyrics "glad - ness, with glad - ness, He brought forth His peo-ple with". Dynamics include *cres.* and *p*. The piano accompaniment consists of arpeggiated chords. The second system continues the vocal lines, with lyrics "joy, and His cho - sen with glad - ness, He". Dynamics include *f* and *D* (for *Diminuendo*). The piano accompaniment includes a *cres.* section and a *Ped.* (pedal) section with a *\** marking. The third system features a more complex vocal texture with lyrics "brought forth His peo-ple with joy, He brought forth His peo-ple with". The piano accompaniment includes a *cres.* section and a *Ped.* section with a *\** marking. The score concludes with a final piano accompaniment section.

glad - ness, with glad - ness, He brought forth His peo-ple with  
 joy, and His cho - sen with glad - ness, He  
 brought forth His peo-ple with joy, He brought forth His peo-ple with  
 brought forth His peo-ple with joy, He brought forth His peo-ple with  
 brought forth His peo-ple with joy, He brought forth His peo-ple with



*mf*

joy, and His cho - sen with glad - ness, His

*mf*

joy, and His cho - sen with glad - ness, His

*mf*

joy, and His cho - sen with glad - ness, His

*mf*

joy, and His cho - sen with glad - ness, His

*dim.* *f rall.*

cho - sen with glad - ness, He

*dim.* *cres.* *f rall.*

cho - sen with glad - ness, He brought forth His peo - ple, He

*dim.* *p* *cres.* *f rall.*

cho - sen with glad - ness, He brought forth His peo - ple, He

*p* *cres.* *f rall.*

brought forth His peo - ple with joy.

brought forth His peo - ple with joy.

brought forth His peo - ple with joy.

brought forth His peo - ple with joy.

*4 2 4*  
*1 X 1*  
*a tempo.*

*Ped.*



# The Wilderness.

No. 4.

INTERMEZZO (Instrumental).—"DAY BREAK."

*Two slow beats in each bar.*

PIANO.  $\text{♩} = 48.$

*pp* Corni.  
R. H.

*sempre legato.*

Tpts.

The first system of the musical score is for piano. It features a grand staff with treble and bass clefs. The time signature is 6/8. The tempo is marked 'Two slow beats in each bar.' and the metronome is set to 48. The dynamics are 'pp' (pianissimo). The instrumentation includes Corni (R. H.) and Tpts. (Trumpets). The music is marked 'sempre legato'.

The second system of the musical score continues the piano part. It features a grand staff with treble and bass clefs. The music is marked 'sempre legato'.

The third system of the musical score continues the piano part. It features a grand staff with treble and bass clefs. The music is marked 'sempre legato'.

The fourth system of the musical score continues the piano part. It features a grand staff with treble and bass clefs. The music is marked 'sempre legato'.

*A gradual increase in time.*

B

*p* *cres.*

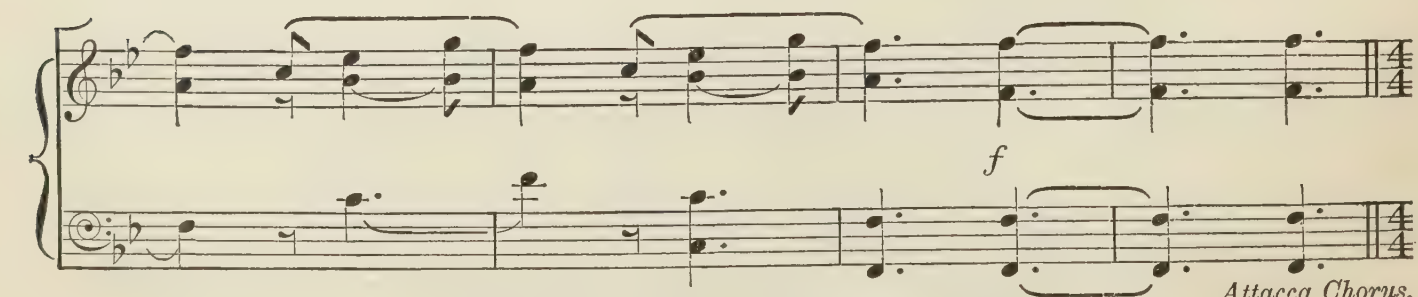
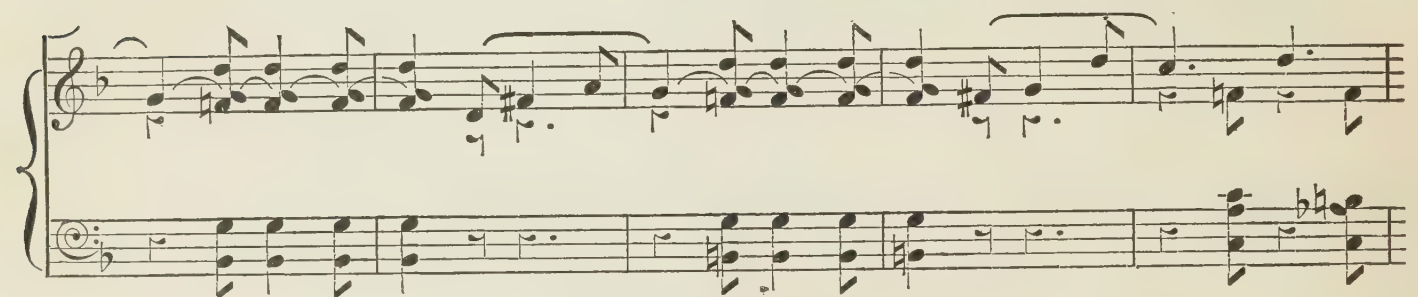
The fifth system of the musical score continues the piano part. It features a grand staff with treble and bass clefs. The music is marked 'sempre legato'.

$\text{♩} = 104.$

*f* *cres.* *ff*

The sixth system of the musical score continues the piano part. It features a grand staff with treble and bass clefs. The music is marked 'sempre legato'.





*Attacca Chorus.*



## No. 5.\*

## CHORUS (FOR MEN'S VOICES).—"COMRADES RISE!"

1st TENOR. *mf* Com - rades rise! the day is break - ing: *p* Grey and chil - ly comes the dawn,

2nd TENOR. *mf* Com - rades rise! the day is break - ing: *p* Grey and chil - ly comes the dawn,

1st BASS. *mf* Com - rades rise! the day is break - ing: *p* Grey and chil - ly comes the dawn,

2nd BASS. *mf* Com - rades rise! the day is break - ing, Grey and chil - ly comes the dawn,

PIANO. *mf* = 120. *p*

*mf* Com - rades rise! the day's pro - vi - sion Fall - eth for us with the morn. *p* Pale the dawn - ing

*mf* Com - rades rise! the day's pro - vi - sion Fall - eth for us with the morn. *p* Pale the dawn - ing

*mf* Com - rades rise! the day's pro - vi - sion Fall - eth for us with the morn. *p* Pale the dawn - ing

*mf* Com - rades rise! the day's pro - vi - sion Fall - eth with the morn. *p* Pale the dawn - ing

*mf* shows and ghost - ly Through the ope - ning of the tent: *mf* Com - rades rise! and ga - ther Man - na

*mf* shows and ghost - ly Through the ope - ning of the tent: *mf* Com - rades rise! and ga - ther Man - na

*mf* shows and ghost - ly Through the ope - ning of the tent: *mf* Com - rades rise! and ga - ther Man - na

*mf* shows and ghost - ly Through the ope - ning of the tent: *mf* Com - rades! ga - ther Man - na

\* A crotchet in this movement to be a little faster than a dotted crotchet in the previous movement.



Ere the morn-ing hour be spent! Pass we from the tent's en-fold-ing, See what li-eth

Ere the morn-ing hour be spent! Pass we from the tent's en-fold-ing, See what li-eth

Ere the morn-ing hour be spent! Pass we from the tent's en-fold-ing, See what li-eth

Ere the morn-ing hour be spent! Pass we from the tent's en-fold-ing, See what li-eth

on the ground! With the morn-ing dew it fall-eth, Small, and white, and sweet, and round.

on the ground! With the morn-ing dew it fall-eth, Small, and white, and sweet, and round.

on the ground! With the morn-ing dew it fall-eth, Small, and white, and sweet, and round.

on the ground! With the morn-ing dew it fall-eth, Small, sweet, and round.

**A TENORS IN UNISON.**

An-gels' Food to us is giv-en: Fresh the mar-vel, ev-er new!



As our dai - ly bread it com - eth, Fall - ing for us with the dew.

**B**

Not as in the House of Bon - dage, Where we made our wea - ry moan:

Not as in the House of Bon - dage, Where we made our wea - ry moan:

Not as in the House of Bon - dage, Where we made our wea - ry moan:

Not as in the House of Bon - dage, Where we made our wea - ry moan:

**B**

Light the toil, and glad the la - bour, Thus pro - vid - ing for our own.

Light the toil, and glad the la - bour, Thus pro - vid - ing for our own.

Light the toil, and glad the la - bour, Thus pro - vid - ing for our own.

Light the toil, and glad the la - bour, Thus pro - vid - ing for our own.

Light the toil, and glad the la - bour, Thus pro - vid - ing for our own.



## C BASSES IN UNISON.

*mf* Sweet the Food His Hand hath giv - en, Sweet the por - tion He hath sent :

*mf* With His bless - ing, all is bless - ed, So He add there - with con - tent.

*mf* See the Cloud, all night of Fire, *p* Pal - ing in the grow - ing day ! *mf* O - ver yon - der

*mf* See the Cloud, all night of Fire, *p* Pal - ing in the grow - ing day ! *mf* O - ver yon - der

*mf* See the Cloud, all night of Fire, *p* Pal - ing in the grow - ing day ! *mf* O - ver yon - der

*mf* See the Cloud, all night of Fire, *p* Pal - ing in the grow - ing day ! *mf* O - ver yon - der

*mf* pur - ple moun - tain, Swift - ly rise the gold - en ray ! *p* Ere the tent's long sha - dow short - en

*mf* pur - ple moun - tain, Swift - ly rise the gold - en ray ! *p* Ere the tent's long sha - dow short - en

*mf* pur - ple moun - tain, Swift - ly rise the gold - en ray ! *p* Ere the tent's long sha - dow short - en

*mf* pur - ple moun - tain, Swift - ly rise the gold - en ray ! *p* Ere the tent's long sha - dow short - en



Ere the morn - ing hour be done, Let us hymn our prais - es du - ly, With the ris - ing  
 Ere the morn - ing hour be done, Let us hymn our prais - es du - ly, With the ris - ing  
 Ere the morn - ing hour be done, Let us hymn our prais - es du - ly, With the ris - ing  
 Ere the morn - ing hour be done, Hymn our prais - es du - ly, With the ris - ing

E of the Sun. Com - rades rise ! the day is break - ing : Grey and chil - ly comes the dawn,  
 of the Sun. Com - rades rise ! the day is break - ing : Grey and chil - ly comes the dawn,  
 of the Sun. Com - rades rise ! the day is break - ing : Grey and chil - ly comes the dawn,  
 of the Sun. Com - rades rise ! the day is break - ing : Grey and chil - ly comes the dawn,

E Com - rades, rise ! the day's pro - vi - sion Fall - eth for us with the morn.  
 Com - rades, rise ! the day's pro - vi - sion Fall - eth for us with the morn.  
 Com - rades, rise ! the day's pro - vi - sion Fall - eth for us with the morn.  
 Com - rades, rise ! the day's pro - vi - sion Fall - eth with the morn.



## No. 6.

## \* CHORALE.—“THE DESERT PRAYER.”

*Alla cappella.*

SOPRANO. *mf* *A* O God, a-gain to Thee we

ALTO. *mf* O God, a-gain to Thee we

TENOR. *mf* O God, a-gain to Thee we

BASS. *mf* O God, a-gain to Thee we

ORGAN. *p* *Alla cappella.* *mf* *A*

*Trumpets.* *pizz.* *Ped.* \*

raise Our morn-ing hymn of prayer and praise, While yet the day is new : For

raise Our morn-ing hymn of prayer and praise, While yet the day is new : For

raise Our morn-ing hymn of prayer and praise, While yet the day is new : For

raise Our morn-ing hymn of prayer and praise, While yet the day is new : For

*Ped.* \* *Ped.* \*

aid from dangers of the night, For bless-ings of the new made light, Our thanks are ev - er due. *mf* *rall.*

aid from dangers of the night. For bless-ings of the new made light, Our thanks are ev - er due. *mf* *rall.*

aid from dangers of the night. For bless-ings of the new made light, Our thanks are ev - er due. *mf* *rall.*

aid from dangers of the night. For bless-ings of the new made light, Our thanks are ev - er due. *mf* *rall.*

aid from dangers of the night. For bless-ings of the new made light, Our thanks are ev - er due. *mf* *rall.*

*mf* *rall.*

\* This motive is the Ancient Hebrew theme for Sabbath prayers, and is perhaps the oldest example of a mode.

A. R. Gaul's Sacred Cantata—"Israel in the Wilderness."



**B**

*mf* From hos - tile hand and trai - tor

*mf* From hos - tile hand and trai - tor

*mf* From hos - tile hand and trai - tor

*mf* From hos - tile hand and trai - tor

**B**  
*a tempo.*

*p* *Horns.*

*pizz.*

*mf*

*Ped.* \*

heart, From pes - tilence en - ven - om'd dart, Thy love hath guard - ed still : Oh

heart, From pes - tilence en - ven - om'd dart, Thy love hath guard - ed still : Oh

heart, From pes - tilence en - ven - om'd dart, Thy love hath guard - ed still : Oh

heart, From pes - tilence en - ven - om'd dart, Thy love hath guard - ed still : Oh

*p* *mf*

*Ped.* \*

*p* *mf*

*Ped.* \*

*rall.*

may the lives Thou dost pro - long, To Thee for ev - er - more be - long, In word and deed and will !

*rall.*

may the lives Thou dost pro - long, To Thee for ev - er - more be - long, In word and deed and will !

*rall.*

may the lives Thou dost pro - long, To Thee for ev - er - more be - long, In word and deed and will !

*rall.*

may the lives Thou dost pro - long, To Thee for ev - er - more be - long, In word and deed and will !

*rall.*



*C*

*mf* Oh may we ev - er bear in

*mf* Oh may we ev - er bear in

*mf* Oh may we ev - er bear in

*mf* Oh may we ev - er bear in

*C*

*p* *a tempo.*

*pizz.*

*mf*

*Ped.* \*

*p* mind the House of Bondage left be - hind *f* The Pro-mis'd Land be - fore! Oh

*p* mind the House of Bondage left be - hind *f* The Pro-mis'd Land be - fore! Oh

*p* mind the House of Bondage left be - hind *f* The Pro-mis'd Land be - fore! Oh

*p* mind the House of Bondage left be - hind *f* The Pro-mis'd Land be - fore! Oh

*p* *Ped.* \*

*f* *Ped.* \*

*mf* *rall.*

Fa-ther keep, as Thou hast kept, Both while we wak'd and while we slept, And bring us to that shore.

*p* *mf* *rall.*

Fa-ther keep, as Thou hast kept, Both while we wak'd and while we slept, And bring us to that shore.

*p* *mf* *rall.*

Fa-ther keep, as Thou hast kept, Both while we wak'd and while we slept, And bring us to that shore.

*p* *mf* *rall.*

Fa-ther keep, as Thou hast kept, Both while we wak'd and while we slept, And bring us to that shore.

*p* *mf* *rall.*

*mf* *rall.*



## No. 7.

## AIR (SOPRANO).—"SING TO THE LORD."

VOICE. *Moderato grazioso.* *mf*

Sing, sing to the

Lord, and praise His Name, . . sing to the Lord, and praise His

Name, and praise, . . . . . praise His Name. *A*

be . . tell - ing of His . . sal -

PIANO. *Moderato grazioso.* *mf*

$\text{♩} = 108.$



va - tion, His sal - va - tion from day . . to day,

R.H.

×4

be . . tell - ing His sal -

va - tion from day, . . from day to day, His sal - va - tion from,

Corni.

day . . . to day.

C

sing to the Lord, and praise His Name, from day to day, from

*f*

*f*



day to day, be tell-ing of His.. sal - va - tion, from

*mf*

day.. to day, from day.. to day. Sing, sing to the

*Ped.* \*

Lord, and praise His Name, .. sing to the Lord, and praise His

Name, and praise, . . . . praise His Name, . . .

*rit.* *a tempo.*

*rit.* *a tempo.*

His . . Name.

*rit.*



## No. 8. \* DUET (TENOR AND BARITONE).—"FOR THE LORD IS GREAT."

*Andante con moto.*  
TENOR. *mf*

For the Lord is great, and can-not wor-thi-ly be prais-ed:

PIANO. *Andante con moto.*  
*mf*  
♩ = 80.  
*sempre legato.*

*f*  
He is more to be fear-ed, He is more to be fear-ed than all

*mf*  
gods, than all . . . gods, He is more to be fear-ed than all

*mf*

A  
gods.

BARITONE. *f*

As for all the gods of the heathen, they are but i-dols,

A  
*f*

\* If preferred, this number may be sung by all the Tenors and Basses of the Choir.

A. R. Gaul's Sacred Cantata—"Israel in the Wilderness."



as for all the gods of the hea-then, they are but i - dols, they are but

i - dols, but i - - - dols:

But it is the Lord that made the

heav'ns, the Lord . . .

but it is the Lord that made the heav'ns, it is the Lord that made the

that made . . the heav'ns, the gods . . of the

heav'ns, that made the heav'ns. For the Lord is great and can-not



heathen, are but i - dols, but it is, it is the Lord . . . that made the  
wor-thi - ly be prais - ed, He is more to be fear - ed, He is more to be  
heav'ns, *f* the gods . . . of the hea - then, are but i - dols,  
*f* fear - ed than all gods, than all . . . gods,  
*mf* but it is the Lord that made the heav'ns,  
He is more to be fear - ed than all gods,  
*mf* it is the Lord that made the heav'ns,  
it is the



*p*

He is more to be

Lord that made the heav'ns.

*f*

*p*

He is more to be fear - - - ed, is more to be fear - - - ed, is more to be

*p*

He is more to be fear - - - ed, is more to be fear - - - ed, is more to be

*cres.*

He is more to be fear - - - ed than all gods. As for all the gods, the

*cres.*

- ed, is more to be fear'd than all . . gods. The gods of the

*cres.*

gods of the hea - then, they are but i - dols, but i - - -

hea - then, are but i - dols, they are but i - - -



- dols, for the Lord is great and can-not wor-thi-ly be prais-ed,

- dols,

and . . . can-not wor-thi-ly be prais-ed, can-not

for the Lord is great, and can-not wor-thi-ly be prais-ed, can-not

wor-thi-ly be prais-ed.

wor-thi-ly be prais-ed.

rall. a tempo. mf rit.



## No. 9.

## CHORUS.—“DECLARE HIS HONOUR.”

*Allegro con spirito.*

SOPRANO. *f* De - clare His hon - our un - to the hea - then : and won - ders, His

ALTO. *f* De - clare His hon - our un - to the hea - then : and won - ders, His

TENOR. *f* De - clare His hon - our un - to the hea - then : and won - ders, His

BASS. *f* De - clare His hon - our un - to the hea - then : and won - ders, His

PIANO. *f* *Allegro con spirito.*  
♩ = 176.

won - ders un - to all peo - ple, de - clare His hon - our un - to the hea - then, and

won - ders un - to all peo - ple, de - clare His hon - our un - to the hea - then, and

won - ders un - to all peo - ple, de - clare His hon - our un - to the hea - then, and

won - ders un - to all peo - ple, de - clare His hon - our un - to the hea - then, and

won-ders, His won-ders, and His won-ders, His won-ders un - to . . all peo - ple, un -  
 won-ders, His won-ders, and His won-ders, His won-ders un - to . . all peo - ple, un -  
 won-ders, His won-ders, and His won-ders, His won-ders un - to all peo - ple, un -  
 won-ders, His won-ders, and His won-ders, His won-ders un - to all peo - ple, un -

- to . . all peo-ple, un - to . . all peo - ple, all peo - ple, and . . .  
 - to all peo-ple, un - to . . all peo-ple, all peo - - - ple,  
 - to . . all peo-ple, un - to all peo-ple, un - to . . all peo - ple, and . . .  
 - to all peo-ple, un - to . . all peo-ple, all peo - ple, and His



His won - ders,

and His won - ders,

His won - ders, and His won - ders un - to all peo - ple,

won - ders un - to all peo - ple, and His won - ders,

and His won - ders un - to all

and His won - ders un - to all peo - ple, to all peo -

and His won - ders, His won - ders un - to, un - to all

and His won - ders un - to all peo - ple, to all peo -

B \* and His won - ders,

peo - ple, un - to all peo - ple, His won - ders un - to all peo - ple,

ple, all peo - ple, His won - ders un - to all peo ple,

peo - ple, all peo - ple, and His won - ders un - to all peo - ple,

ple, all peo - ple, and His won - ders,

B

\* The use of the notes in small type is optional.

A. R. Gaul's Sacred Cantata—"Israel in the Wilderness"

His won - - ders, yea, . . . . His won - - ders,  
 won - ders un - to all peo - ple, yea, . . His won - ders un - to all peo - ple,  
 His won - - ders, yea, . . . . His won - - ders,  
 won - ders un - to all peo - ple, yea, . . His won - ders un - to all peo - ple,



His . . won - ders un - to all peo - ple, to all peo - . .

His . . . . won - - ders, and His won - ders un - to all

and His won - ders to all peo - ple,

His . . . . won - - ders to all . . . . peo - . .

- ple, de - clare His hon - our un - to the hea - then, and His won - ders

peo - - ple, and His won - - ders, His won - - ders, His

and His won - - ders, His won - - ders, His won - - ders, His

- ple, and His won - - ders, and His

un - to all peo - ple, **ff** tell His hon - our un - to the hea - then, and His

won - - ders, **ff** tell His hon - our un - to the hea - then, and His

won - - ders, **ff** tell His hon - our un - to the hea - then, and His

won - - ders, **ff** tell His hon - our un - to the hea - then, and His

won - ders un - to all peo - ple, tell His hon - our un - to the hea - then,

won - ders un - to all peo - ple, tell His hon - our un - to the hea - then,

won - ders un - to all peo - ple, tell His hon - our un - to the hea - then,

won - ders un - to all peo - ple, tell His hon - our un - to the hea - then,

to, . . un - to the hea - then, and His won - ders, His . .

to, . . un - to the hea - then, and His won - ders, His . .

to, un - to the hea - then, and His won - ders, His . .

to, . . un - to the hea - then, and His won - ders, His

won - ders, and His won - ders, His . . won - ders

won - ders, and His won - ders, His . . won - ders

won - ders, and His won - ders, His . . won - ders

won - ders, and His won - ders, His won - ders



to all peo - - ple, de - clare His hon - our un - to the

to all peo - - ple, de - clare His hon - our un - to the

to . . all peo - - ple, de - clare His hon - our un - to the

to all peo - - ple, de - clare His hon - our un - to the

hea - then, de - clare His hon - our un - to the hea - then, and His

hea - then, de - clare His hon - our un - to the hea - then, and His

hea - then, de - clare His hon - our un - to the hea - then, and His

hea - then, de - clare His hon - our un - to the hea - then, and His

won - ders un - to all peo - ple, un - to all peo . - ple,

won - ders un - to all peo - ple, un - to, un - to all peo - - ple,

won - ders un - to all peo - ple, all . . . peo - - ple,

won - ders un - to all peo - ple, all . . . peo - - ple,

and His won - ders un - to all peo - ple, all . . . peo - -

ple, de - clare His hon - our to the hea - then, and His won - ders

trem.

un - to all . . . peo - - - ple. . . . .

trem. Sve lower.

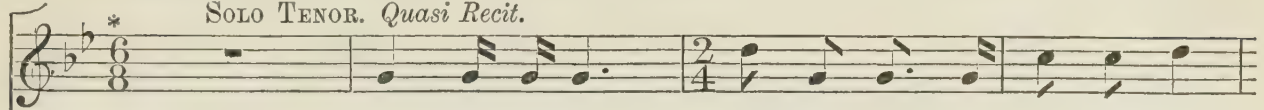


## No. 10.

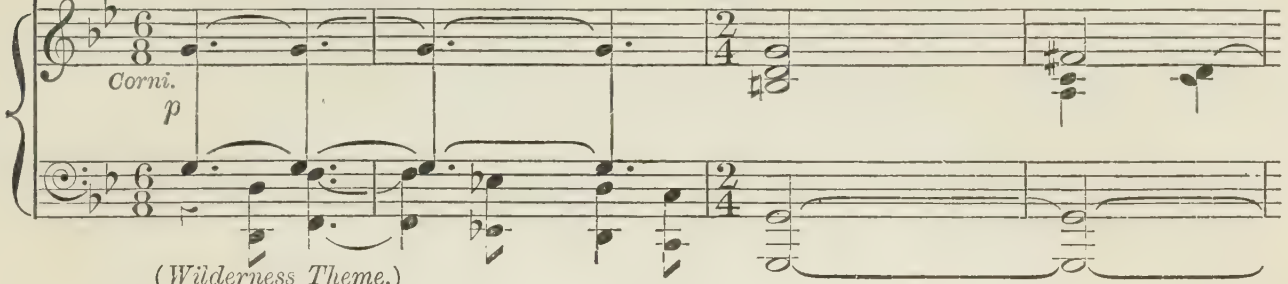
## SOLO AND CHORUS.—“BUT THERE WAS NO WATER.”

*Two slow beats in a bar.*SOLO TENOR. *Quasi Recit.*

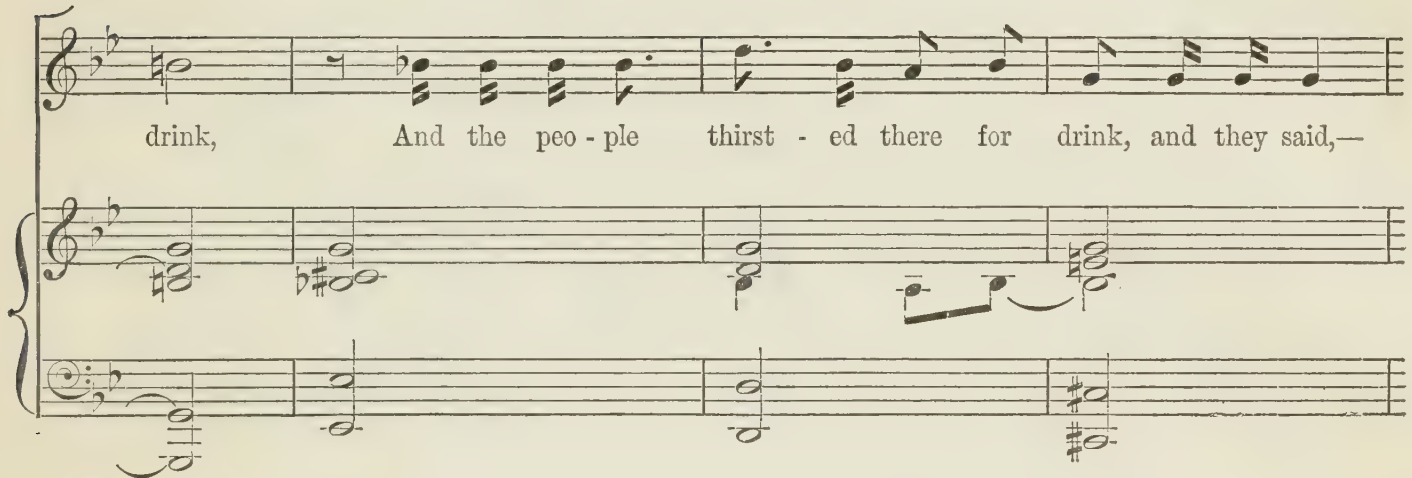
VOICE.



But there was no wa - ter for the peo - ple to

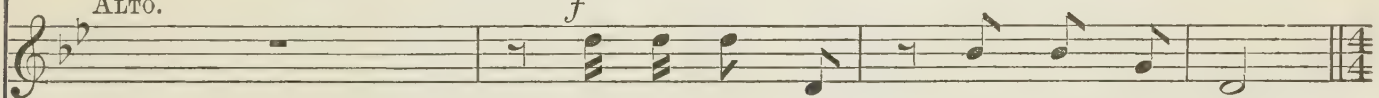
*Two slow beats in a bar.*PIANO.  
♩. = 48.Corni.  
*p**(Wilderness Theme.)*

drink, And the peo - ple thirst - ed there for drink, and they said,—

A CHORUS.  
SOPRANO.*f*

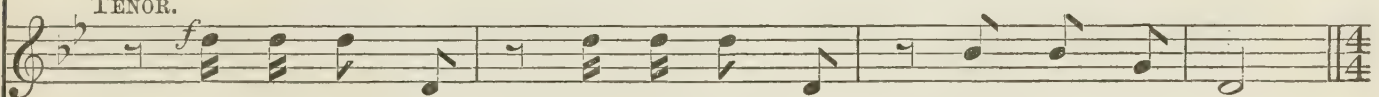
“Give us wa - ter, that we may drink!”

ALTO.

*f*

“Give us wa - ter, that we may drink!”

TENOR.

*f*

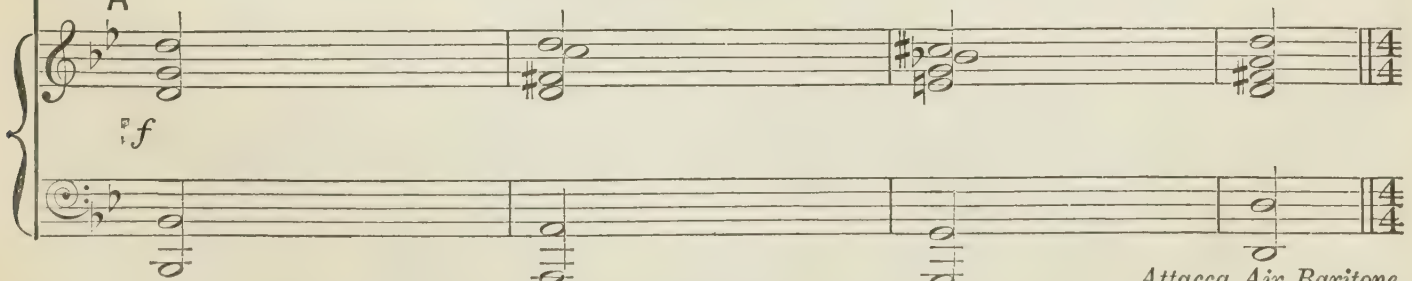
“Give us wa - ter, give us wa - ter, that we may drink!”

BASS.

*f*

“Give us wa - ter, give us wa - ter, that we may drink!”

A

*Attacca Air Baritone.*

\* When the figures  $\frac{2}{4}$  are employed, a crotchet is to occupy the same time as a dotted crotchet when the figures  $\frac{6}{8}$  are employed.

## No. 11. AIR (BARITONE).—"WHILE IN THE SULTRY WILDERNESS."

*Doloroso.*

While in the sul-try Wilder-ness we faint,

*Doloroso. ♩ = 54.* *Corni.*

*p*

*Ped.* \*

A

Fond re-col-lection turns to E-gypt's stream: The lord-ly River,

*mf*

*Ped.* \*

burst-ing all re-straint, In mem'ry haunts us as a mock-ing dream:

While in the sul-try Wil-der-ness we stray, And our hearts die with-in us day by



## B (Nile Theme.)

*rall.*

day, day by day.

*Increase tempo to ♩ = 80.*

*rall.* *a tempo.*

*Tempo lmo.*

Mem - o - ries of toil, of bondage, all de - cay : The cru - el bond-age and the

*Tempo lmo.*

wea - ry task : But nev - er shall re - mem - brance fade a - way Of that cool stream from

*rall.* *C* *Tempo. ♩ = 80.*

whence a draught we ask. Sweet are thy wa - ters, Ni - lus, to the

*Tempo ♩ = 80.*

*rall.* *p*

(Nile Theme.)

taste, While here we per - ish

in this a - rid waste. rit.

Yet yonder, where the pur - ple moun - tains glow, See! at their base a lake of

*Tempo lmo.*

*mf*

*Ped.* \*

wa - ter clear! The frond - ed palms beside the mar - gin grow,

*Ped.* \*



Haste, comrades, haste! the goal of hope is here! 'Tis but the mi - rage

with its mock-ing gleam, Blend-ed, blend - ed with mem - o - ries of E - gypt's stream!

*Meno mosso.*

*rall.*

No. 12. RECIT. (TENOR).—"SO THE PEOPLE CRIED UNTO THE LORD."

VOICE.

So the peo-ple cried un - to the Lord in their trou - ble:

PIANO.

*mf*

*rall.*

and He de - liv - er'd them from their dis-tress. He open'd the rock of stone, and the

*rall.*

wa - ters flow'd out: so that ri-vers ran in the dry pla - ces.

*rall.*

*Attacca Chorus.*

## No. 13.

## CHORUS.—“ SWEET TO THE THIRSTY SOUL.”

*Allegretto con grazia.* SOPRANO. *p*

Sweet to the thirst - ty soul,

TENOR. *p*

Sweet to the thirst - ty soul,

*Allegretto con grazia.* ♩ = 92.  
*p sempre legato.*

*Ped.* \* *Ped.* \*

The wa - ters cool and clear ; Sweet in their

The wa - ters cool and clear ; Sweet in their

*Ped.* \* *Ped.* \*

rip - pling flow A - like to eye and ear.

rip - pling flow A - like to eye and ear.

\* The use of the Pedal is necessary in this movement.

A. R. Gaul's Sacred Cantata—"Israel in the Wilderness."



**A** *p*

Sweet to the thirs - ty soul, The wa - ters

**ALTO.** *p*

Sweet to the thirs - ty soul, The wa - ters

**BASS.** *p*

Sweet to the thirs - ty soul, The wa - ters

**A**

cool and clear ; Sweet in their rip - pling flow

cool and clear ; Sweet in their rip - pling flow

cool and clear ; Sweet in their rip - pling flow

cool and clear ; Sweet in their rip - pling flow

**A**

A - like to eye and ear.

A - like to eye and ear. *f* He smote the

A - like to eye and ear.

A - like to eye and ear. *f* He smote the

**A**

4 2 1 x 1 x 1 2

sto - ny rock, The heal - ing wa - ters flow'd;

sto - ny rock, The heal - ing wa - ters flow'd;

4 2 1 x 1 x 1 2

*mf* And He who free - dom gave, Hath life a -

*mf* And He who free - dom gave, Hath life a -

*mf* And He who free - dom gave, Hath life a -

*mf* And He who free - dom gave, Hath life a -

And He who free - dom gave, Hath life a -

**B** gain be-stow'd. Then praise we now His Name, With thank-ful heart and

gain be-stow'd. Then praise we now His Name, With thank-ful heart and

gain be-stow'd. Then praise we now His Name, With thank-ful heart and

gain be-stow'd. Then praise we now His Name, With thank-ful heart and

**B**



voice! Who heard us in our need, Who bids us now re -

voice! Who heard us in our need, Who bids us now re -

voice! Who heard us in our need, Who bids us now re -

voice! Who heard us in our need, Who bids us now re -

The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is one sharp (F#). The lyrics are: "voice! Who heard us in our need, Who bids us now re -".

- joice! Our chil - dren's wea - ry cry,

- joice! Our chil - dren's wea - ry cry,

- joice! Our chil - dren's wea - ry cry,

- joice! Our chil - dren's wea - ry cry,

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "- joice! Our chil - dren's wea - ry cry,". The piano part includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic marking.

Our pa - tient flocks' ap- peal, Ah! hard were

Our pa - tient flocks' ap- peal, Ah! hard were

The third system continues with the same four vocal staves and piano accompaniment. The lyrics are: "Our pa - tient flocks' ap- peal, Ah! hard were". The piano part continues with its melodic line.

these to bear, Hard burn - ing thirst to feel,

these to bear, Hard burn - ing thirst to feel,

The first system of the musical score, featuring four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "these to bear, Hard burn - ing thirst to feel,". The piano accompaniment consists of a treble and bass staff with a flowing eighth-note melody in the right hand and a simple harmonic accompaniment in the left hand.

Our chil - dren's wea - ry cry, Our pa - tient

Our chil - dren's wea - ry cry, Our pa - tient

Our chil - dren's wea - ry cry, Our pa - tient

Our chil - dren's wea - ry cry, Our pa - tient

The second system of the musical score, featuring four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Our chil - dren's wea - ry cry, Our pa - tient". The piano accompaniment continues with the same flowing eighth-note melody in the right hand and harmonic accompaniment in the left hand.

flocks' ap - peal, Ah ! hard were these to bear,

flocks' ap - peal, Ah ! hard were these to bear,

flocks' ap - peal, Ah ! hard were these to bear,

flocks' ap - peal, Ah ! hard were these to bear,

The third system of the musical score, featuring four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "flocks' ap - peal, Ah ! hard were these to bear,". The piano accompaniment continues with the same flowing eighth-note melody in the right hand and harmonic accompaniment in the left hand.



Hard burn - ing thirst to feel. But now, with

thank - ful heart, The Lord we praise and bless,

Who look'd up - on our grief, Who pi - tied

Who look'd up - on our grief, Who pi - tied

Who look'd up - on our grief, Who pi - tied

Who look'd up - on our grief, Who pi - tied

**E**

our dis-tress, Yea, praise we now His Name, With thankful heart and

our dis-tress, Yea, praise we now His Name, With thankful heart and

our dis-tress, Yea, praise we now His Name, With thankful heart and

our dis-tress, Yea, praise we now His Name, With thankful heart and

voice ! Who heard us in our need, Who bids us now re -

voice ! Who heard us in our need, Who bids us now re -

voice ! Who heard us in our need, Who bids us now re -

voice ! Who heard us in our need, Who bids us now re -

- joice !

- joice !

- joice !

- joice !

*mf* *dim.* *rall.*



No. 14. AIR (SOPRANO).—"THE WATERS OF THE RIVEN ROCK."

VOICE. *Andantino.*

PIANO. *Andantino.*  $\text{♩} = 56.$

*mf p mf rit. p mf a tempo.*

The wa-ters of the riv-en

Rock Gleam in the sun to-day; Se-cure we rest us in the shade From

noontide's sul-try ray; And think of her who wander'd here As we to-day have

done, And gaz'd in an-guish on her boy Our great Fore-fa-ther's son.

As Ha-gar thro' the de-sert

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal line with a fermata on the first measure, followed by a melodic phrase starting on a half note G. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. A section marker 'A' is placed above the vocal line at the beginning of the second measure.

drear With fal-tring foot - step pass'd, She deem'd of all her wea-ry days, She

The second system continues the vocal melody with the lyrics 'drear With fal-tring foot - step pass'd, She deem'd of all her wea-ry days, She'. The piano accompaniment provides harmonic support with chords in the right hand and a steady bass line in the left hand.

then had seen the last. But help was near her in that hour Of a - go-ny and

The third system continues the vocal melody with the lyrics 'then had seen the last. But help was near her in that hour Of a - go-ny and'. The piano accompaniment continues with harmonic support.

thirst: An An-gel Guide was there to shew Where hid-den wa - ters burst.

The fourth system concludes the vocal melody with the lyrics 'thirst: An An-gel Guide was there to shew Where hid-den wa - ters burst.'. The piano accompaniment provides harmonic support.



**B**

Like her, we wan-der here to - day ; Like her, have

tast - ed grief : Like her, we too have thirst-ed sore, And He hath giv'n re -

lief. Like her, we find a shel-ter sure Be-neath a Fa - ther's Hand, The

sha-dow of a mighty Rock With - in a wea - ry land.

## No. 15. DUET (SOPRANO AND TENOR).—"AS THE MANNA FALLING."

*Allegretto con grazia.*

SOPRANO.

VOICE.

As the man-na falling From the morn - ing skies,

So God's dai - ly mer - cy

*Allegretto con grazia.*

PIANO.

♩ = 56.

*A crotchet to be of the same value as in the previous movement.*

Round a-bout us lies.

Take the day's pro - vid - ing, Trust Him for the rest :

He will shape the mor - row

As He know-eth best.

Has He ev - er fail'd us For our

dai - ly bread?

Pure and sweet His mercies O - ver all are shed.

Share we then His boun - ty With who needeth more :

It shall add content - ment And



*rall.*

bless - ing to our store, It shall add con - tent - ment And bless - ing to our store.

*rall.*

**SOPRANO.**  
*B a tempo.*

As the man - na fall - ing From the morn - ing skies, So God's dai - ly mer - cy

**TENOR.**

As the man - na falling From the morn - ing skies,

**B**  
*a tempo.*

Round a - bout us lies. Take the day's pro - vid - ing, . . Trust Him for the rest :

Mer - cy round us lies, round us lies. Take the day's pro - vid - ing,

He will shape the mor - row, As He knoweth best, Will shape the morrow, As He knoweth best, He

He will shape the mor - row, As He knoweth best, Will shape the morrow, As He knoweth best, He

*rall.* *a tempo.*

know - eth best. Trust Him, ev - er trust Him, Who hath

*rall.* *a tempo.*

know - eth best.

been our Stay, Trust Him, ev - er trust Him, Thro' both night and day.

Trust Him in the sun - shine, Trust Him in the shade, Trust Him in the tem - pest;

**C** TENOR.

Trust, nor be a - fraid. Sow we in the fur - rows. Then in safe - ty sleep,



While the Harvest's Master Watch o'er all doth keep. Vain with-out His keep-ing

Were our toil and care, He, while we are sleep-ing, Har-vest doth prepare,

*rall.* He while we are sleep-ing, Har-vest doth prepare. *a tempo.* Trust Him, ev-er trust Him, Who hath

been our Stay, Trust Him, ev-er trust Him, Thro' both night and day.  
TENOR.  
Trust Him, ev-er trust Him, Who hath been our Stay, Thro' both night and day, night and

Trust Him in the sun - shine, Trust Him in the shade,  
day. Trust Him in the sun - shine,

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff.

Trust Him in the tem - pest, Trust, nor be a - fraid, Trust in the  
Trust Him in the tem - pest, Trust, nor be a - fraid, Trust in the

This system contains the next two staves of music, continuing the vocal and piano parts. The lyrics are repeated for two different vocal parts.

shade, Trust in the tem-pest, Trust, nor be a - fraid.  
shade, Trust in the tem-pest, Trust, nor be a - fraid.

*rall.* *a tempo.*

*rall.* *a tempo.*

This system contains the final two staves of music on the page. It includes tempo markings 'rall.' and 'a tempo.' above and below the staves. The piano accompaniment features triplet markings (3) in the final measures.



# The Plagues of Egypt.

No. 16. CHANT (FULL CHOIR).—"YET FOR ALL THIS THEY SINNED MORE AGAINST HIM."

*Maestoso.*

SOPRANO. *f* Yet for all this they sinned more a - gainst Him, and pro -

ALTO. *f* Yet for all this they sinned more a - gainst Him, and pro -

TENOR. *f* Yet for all this they sinned more a - gainst Him, and pro -

BASS. *f* Yet for all this they sinned more a - gainst Him, and pro -

PIANO. *f* *Maestoso.* *Ped.* \*

♩ = 66.

- vok'd the most High-est in the wil-der-ness. They thought not of His

- vok'd the most High-est in the wil-der-ness. They thought not of His

- vok'd the most High-est in the wil-der-ness. They thought not of His

- vok'd the most High-est in the wil-der-ness. They thought not of His

*f*

*Tempo ad lib.* *a tempo.* B

hand, and of the day, when He delivered them, from the hand of the en - e-my.

*Tempo ad lib.* *a tempo.*

hand, and of the day, when He delivered them, from the hand of the en - e-my.

*Tempo ad lib.* *a tempo.*

hand, and of the day, when He delivered them, from the hand of the en - e-my.

*Tempo ad lib.* *a tempo.*

hand, and of the day, when He delivered them, from the hand of the en - e-my.

*f* *Tempo ad lib.* B

How He had

How He had

How He had

How He had

How He had

*Allegro con fuoco.*  $\text{♩} = 160.$  *fz* *ff* *rall.* *f* *Tempo lmo.* C

wrought His miracles in E - gypt, and won - ders in the field of Zo - an.

wrought His miracles in E - gypt, and won - ders in the field of Zo - an.

wrought His miracles in E - gypt, and won - ders in the field of Zo - an.

wrought His miracles in E - gypt, and won - ders in the field of Zo - an.

wrought His miracles in E - gypt, and won - ders in the field of Zo - an.

*pp* D



*pp*

He turn - ed their wa - ters in - to blood, so that they

*pp*

He turn - ed their wa - ters in - to blood, so that they

*pp*

He turn - ed their wa - ters in - to blood, so that they

*pp*

He turn - ed their wa - ters in - to blood, so that they

*pizz.* *arco.*

might not drink of the riv - ers.

might not drink of the riv - ers.

might not drink of the riv - ers.

might not drink of the riv - ers.

*p* Increase tempo to ♩ = 160.

*Ped.*

*f*

Their land brought forth

*f*

Their land brought forth

*f*

Their land brought forth

*f*

Their land brought forth

*f*

Their land brought forth

*p*

*L.H.*

*cres.*

*f*

*F* Tempo 1mo.

60

G

frogs, yea, e-ven in their kings' cham-bers.

frogs, yea, e-ven in their kings' cham-bers.

frogs, yea, e-ven in their kings' cham-bers.

frogs, yea, e-ven in their kings' cham-bers.

increase tempo to  $\text{♩} = 160$ .

Tpts.

p

H

H

cres.

f

Tempo ad lib.

Tempo primo.

He spake the word, and there came all man-ner of flies, and lice in all their

He spake the word, and there came all man-ner of flies, and lice in all their

He spake the word, and there came all man-ner of flies, and lice in all their

He spake the word, and there came all man-ner of flies, and lice in all their

Tempo ad lib. a tempo.

f

Ped.

\*



I

quar - ters.

quar - ters.

quar - ters.

quar - ters.

*Increase tempo to ♩ = 160.*

I 8va

*p*

*fz*

*fz*

8va

*cres.*

*f*

8va

*f*

*f*

J

He . . smote their cattle with hail - stones, and their flocks with hot

He . . smote their cattle with hail - stones, and their flocks with hot

He . . smote their cattle with hail - stones, and their flocks with hot

He . . smote their cattle with hail - stones, and their flocks with hot

J *Tempo 1mo.*

thun-der-bolts. He sent

thun-der-bolts. He sent

thun-der-bolts. He sent

thun-der-bolts. He sent

K Increase tempo to  $\text{♩} = 160$ . Tempo 1mo.

Tympani.

thun-der with hail, fire min-gled with the hail ran a-long up-on the ground.

thun-der with hail, fire min-gled with the hail ran a-long up-on the ground.

thun-der with hail, fire min-gled with the hail ran a-long up-on the ground.

thun-der with hail, fire min-gled with the hail ran a-long up-on the ground.

f Brass. sf

Increase tempo to  $\text{♩} = 160$ . Sva.

L.H. Ped.

Sva.

cres.

\*



M

*cres.*

He brought the east-wind, and the

He brought the east-wind, and the

He brought the east-wind, and the

He brought the east-wind, and the

*dim.* *p* *cres.*

*M Tempo 1mo.*

east-wind brought the Lo-custs, and they did eat ev-'ry herb of the land,

east-wind brought the Lo-custs, and they did eat ev-'ry herb of the land,

east-wind brought the Lo-custs, and they did eat ev-'ry herb of the land,

east-wind brought the Lo-custs, and they did eat ev-'ry herb of the land,

*f* *cres.*

and all the fruit of the trees which the hail had left.

and all the fruit of the trees which the hail had left.

and all the fruit of the trees which the hail had left.

and all the fruit of the trees which the hail had left.

*dim.* *N* *dim.* *pp*

He sent dark-ness, and it was dark, e-ven dark-ness

He sent dark-ness, and it was dark, e-ven dark-ness

He sent dark-ness, and it was dark, e-ven dark-ness

He sent dark-ness, and it was dark, e-ven dark-ness

He sent dark-ness, and it was dark, e-ven dark-ness

which could be felt : He smote all the first-born in their land, even the

which could be felt : He smote all the first-born in their land, even the

which could be felt : He smote all the first-born in their land, even the

which could be felt : He smote all the first-born in their land, even the

which could be felt : He smote all the first-born in their land, even the

*trem.*

chief . . of all their strength. But as for His own people, He led them forth like

chief . . of all their strength. But as for His own people, He led them forth like

chief . . of all their strength. But as for His own people, He led them forth like

chief . . of all their strength. But as for His own people, He led them forth like

chief . . of all their strength. But as for His own people, He led them forth like

*Tempo ad lib.* *a tempo.*

*Tempo ad lib.* *a tempo.*



*dim.*

sheep, and carried them in the wil-der-ness like a flock. . . .

sheep, and carried them in the wil-der-ness like a flock. . . .

sheep, and carried them in the wil-der-ness like a flock. . . .

sheep, and carried them in the wil-der-ness like a flock. . . .

*Flute. p*

*dim.*

*Ped.*

*rall.*

*a tempo.*

*f*

But they thought scorn of that plea-sant

*f*

But they thought scorn of that plea-sant

*f*

But they thought scorn of that plea-sant

*f*

But they thought scorn of that plea-sant

*f*

But they thought scorn of that plea-sant

*4 2 1 2*  
*1 X 1 X*

*rall.*

*f a tempo.*

land, and gave no cre-dence un-to His word.

land, and gave no cre-dence un-to His word.

land, and gave no cre-dence un-to His word.

land, and gave no cre-dence un-to His word.

land, and gave no cre-dence un-to His word.

*dim.*

*Ped.*

## No. 17.

## AIR (TENOR).—"O FERTILE LAND OF EGYPT."

*Andante affettuoso.*

VOICE. *Andante affettuoso.*

O fer - tile Land of E - gypt! We ne'er shall see thee

PIANO. *Andante affettuoso.*

$\text{♩} = 76.$

more! Where earth out-spread her boun - ty, And lav - ish'd all her store. The

wa - ter'd fields are glow - ing, Out - stretch'd for ma - ny a mile: The

*p*

Palms their branch - es droop - ing A - bove the waves of Nile, a -

*rit.*

- bove the waves of Nile, O fer - tile Land of E - gypt! We ne'er shall see thee

*rit.*



*A a tempo.*

more. The fish - er on the mar - gin Re - joic - eth in his

*mf*

*a tempo. mf*

toil, As from the flow - ing wa - ters He draws the sil - v'ry

*rit.*

*rit.*

*a tempo.*

spoil. How green the boughs are wav - ing! How ripe - ly glows the corn! The

*p a tempo.*

*Tremolo.*

seven-fold ears are bend - ing Be - neath the smile of morn, be - neath the smile of

*B*

morn. We look'd from off our la - bour Up - on the laughing

*mf*

*rit.* *mf a tempo.*

plain : Here, in the drea-ry de - sert, We see it all a - gain ! While

here we gath - er man - na, Light food our souls ab - hor,

light food our souls ab - hor, O fer - tile Land of E - gypt ! We

ne'er shall see thee more, O Land of E-gypt, O Land of

E - gypt, O Land of E - gypt, We ne'er shall see thee more.

*Ped.* \*



No. 18.

CHORUS (*Unaccompanied*).—"SET YOUR AFFECTIONS ON  
THINGS ABOVE."

*Molto moderato.*

SOPRANO. *mf* Set your af-fec-tions on things a - bove, *p* Not on things on the

ALTO. *mf* Set your af-fec-tions on things a - bove, *p* Not on things on the

TENOR. *mf* Set your af-fec-tions on things a - bove, *p* Not on things on the

BASS. *mf* Set your af-fec-tions on things a - bove, *p* Not on things on the

PIANO. *Molto moderato.*  
♩ = 56. *p* *mf* *p*

earth. *p* Fear God, and keep His com-mand-ments, *mf* fear God, and

earth, the earth. *p* Fear God, and keep His com-mand-ments, *mf* fear God, and

earth. *p* Fear God, and keep His com-mand-ments, *mf* fear God, and

earth, the earth. *p* Fear God, and keep His com-mand-ments, *mf* fear God, and

*p* *mf*

keep His commandments, for this, this, this is the whole du - ty of man,

keep His commandments, for this, this, this is the whole du - ty of man,

keep His commandments, for this, this, this is the whole du - ty of man,

keep His commandments, for this, this, this is the whole du - ty of man,

fear God, fear God, and keep His com-mand-ments, for this, for

fear God, fear God, and keep His com-mand-ments, for this, for

fear God, fear God, and keep His com-mand-ments, for this, for

fear God, fear God, and keep His com-mand-ments, for this, for

this is the whole du - ty of man, fear God, fear God.

this is the whole du - ty of man, fear God, fear God.

this is the whole du - ty of man, fear God, fear God.

this is the whole du - ty of man, fear God, fear God.



No. 19. TRIO (SOPRANO, TENOR, BARITONE).—"ALL HERE BELOW DOTH SUFFER CHANGE."

*Molto cantabile.* **TENOR.** *p*

All here below doth suf-fer change: Fair

**PIANO.** *Molto cantabile.* *sempre legato.*  $\text{♩} = 60.$

flow'rs are born to die: The Sum-mer doth to Win-ter fade, And

*mf* *cres.*

clouds ob-scure the sky, But, doubt-ing heart! a-way with fear! a-

*dim.* *p*

- way with fear! He rul-eth thro' the year, thro' the

*cres.* *dim.* *p*

chang-ing year.

**BARITONE.** *p*

All here be-low doth suf-fer,

change : Bright vi - sions fade a - way, The dreams of life bring waking

strange : The hearts high hopes de - cay. But, doubt - ing heart! a - way with

fear! a - way with fear! He rul - eth thro' the year, thro' the

chang - ing year. Ye change, but He doth nev - er

SOPRANO. *p* *mf*

TENOR. *p* *mf*

Ye change, but He doth nev - er

Ye change, but He doth nev - er



*f* *mf*

change, Then trust ye un-to Him, Whose love is ev-er-more the

*f* *mf*

change, Then trust ye un-to Him, Whose love is ev-er-more the

*f* *mf*

change, Then trust ye un-to Him, Whose love is ev-er-more the

*p* *mf* *cres.*

same, How-e'er your own grow dim : And He who guided still shall guide, He

*p* *mf* *cres.*

same, How-e'er your own grow dim : And He who guided still shall guide, He

*p* *mf* *cres.*

same, How-e'er your own grow dim : And He who guided still shall guide, He

*p*

still shall guide, And lead . . you safe, safe to Ca - naan's

*p*

still shall guide, And lead you safe, safe to Ca - naan's

*p*

still shall guide, And lead you safe, safe to Ca - ' naan's

*mf*

side, He will bring you, He will bring you, will bring you

*mf*

side, He will bring you, He will bring you, will bring you

*mf*

side, He will bring you, yea, He . . will bring you, will bring you

*mf*\*

*p*

safe to Ca - naan's side, He will bring you, He will

*p*

safe to Ca - naan's side, He will bring you, He will

*p*

safe to Ca - naan's side, He will bring you, yea, He . . will

*p*

*mf* *rall.*

bring you, will bring you safe to Ca - naan's side.

*mf* *rall.*

bring you, will bring you safe to Ca - naan's side.

*mf* *rall.*

bring you, will bring you safe to Ca - naan's side.

*mf* *rall.* *p a tempo.*

\* The notes in small type are for use at rehearsals only.

A. R. Gaul's Sacred Cantata—"Israel in the Wilderness."



## No. 20.

## CHORUS.—“ BUT WE HAVE FAINTED IN THE DESERT WAY.”

*Andante con moto.* **VOICE.** *mf* **SOPRANO.** *mf*

But we have faint-ed in the

*Andante con moto.* **PIANO.** *mf* *sempre legato.*

de - sert way: Have murmur'd in our tents from day to day: Have

look'd with long-ing back up - on the road; Have loath'd the Man - na that our

God be-stow'd. *p* Faint - - ed in the de-sert

**ALTO.** *mf* But we have faint-ed in the de - - sert way: Have

way: Have murmur'd in our tents from day to day, from day to

murmur'd in our tents from day to day, Have look'd with long-ing back up -

day, from day to day, Have loath'd that our God be-stow'd,  
 - on the road; Have loath'd the Man - na that our God be-stow'd,  
 TENOR. *mf*  
 But

*p*  
 Help Lord, help Lord,  
 Faint - - ed in the de-sert way: Have murmur'd in our  
 we have faint-ed in the de - sert way: Have murmur'd in our tents from

from day to day, from day to day, from day to day,  
 tents from day to day, from day to day, from day to  
 day to day: Have look'd with long-ing back up - on the road; Have



from day to day, from day to day, *p* Faint -

day : Have loath'd what our God be-stow'd, *p* Help Lord,

loath'd the Man - na that our God be-stow'd, *p* Faint -

BASS. *mf* But we have faint-ed in the

- ed in the de - sert way : Have murmur'd in our tents from day to

help Lord, from day to day,

- ed in the de - sert way : Have murmur'd in our tents from day to

de - sert way : Have murmur'd in our tents from day to day : Have

day, from day to day, from day to day, Have loath'd that our

from day to day, from day to day, Loath'd that our God, our

day, from day to day, from day to day, Have loath'd that our

look'd with long-ing back up - on the road ; Have loath'd the Man-na that our

*mf*

God be - stow'd. How shall we par-don'd be, how shall we par-don'd be,

*mf*

God be - stow'd. How shall we par-don'd be, how shall we par-don'd be,

*mf*

God be - stow'd. How shall we par-don'd be, how shall we par-don'd be,

*mf*

God be - stow'd. How shall we par-don'd be, how shall we par-don'd be,

*rall.* *A little slower.*

How find a place, how find a place. With those who thank-ful - ly re -

*rall.* *A little slower.*

How find a place, how find a place. With those who thank-ful - ly re -

*rall.* *A little slower.*

How find a place, how find a place. With those who thank-ful - ly re -

*rall.* *A little slower.*

How find a place, how find a place. With those who thank-ful - ly re -

*rall. dim.*

- ceive His grace, with those who thank - ful - ly re - ceive His grace.

*rall. dim.*

- ceive His grace, with those who thank - ful - ly re - ceive His grace.

*rall. dim.*

- ceive His grace, with those who thank - ful - ly re - ceive His grace.

*rall. dim.*

- ceive His grace, with those who thank - ful - ly re - ceive His grace.



## No. 21.

## SOLO (TENOR).—"FEAR NOT, BE STRONG."

*Allegro maestoso.**Tpts.*PIANO.  
♩ = 60.

*f* *rit.* *a tempo.* *mf*

Fear not, be strong, for I am with you, saith the Lord of Hosts, ac -

*rit.* *a tempo.* *mf*

- cord - ing to the word that I cov - en - ant - ed with you, when ye came

*p* *mf*

out of E - gypt; so my spi - rit re - main - eth a - mong you, re -

*p* *Cor.*

*Tempo ad lib.*

- main - eth a - mong you. Fear ye not, fear ye not.

Attacca No. 22.

## No. 22.

## SONG (BARITONE).—"THE PROMISED LAND."

*Tempo moderato.*

VOICE. *mf*

PIANO. *mf* ♩ = 60.

Forth from the Land of E - gypt, The tyrant's cru-el hand, The

Lord hath brought us safe - ly, To where to-day we stand. Behind, the House of

Bon - dage, The toil and sighing sore : The De-sert all a - round us,

The Wil-der-ness be - fore. . . . .

The Wil-der-ness is bar - ren, But He will still pro - vide, Un -



- known the de-sert path-way, But He will be our Guide Un-til, our journeying

The first system of the musical score. The vocal line is in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note pattern.

end - ed, We stand up-on the shore, The Wil-der-ness be - hind us,

The second system of the musical score. The vocal line continues with a half note E5, followed by quarter notes F#5, G5, and a half note A5. The piano accompaniment continues with similar harmonic support.

The Promis'd Land be - fore. . . . .

The third system of the musical score. The vocal line has a long note B5 marked with a 'B' above it, followed by a half rest. The piano accompaniment features a series of chords in the right hand and a moving line in the left hand.

But ah ! be - fore we reach it, A Riv - er flows be - tween ; A

The fourth system of the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment continues with harmonic support.

dark and gloom - y Riv - er, Where help hath nev - er been,

The fifth system of the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment continues with harmonic support.

Yet hark! The Voice of Mer - cy      Sounds from the fur - ther shore,

This system features a vocal line with eighth and quarter notes, and a piano accompaniment with chords and moving lines in both hands.

"I am with thee thro' the Riv - er,      Nor leave thee ev - er - more," . . . .

The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support with sustained chords.

. . . . "I am with thee thro' the Riv - er,

The vocal line has a rest followed by a new phrase, while the piano accompaniment continues with a steady harmonic accompaniment.

Nor leave thee ev - er - more,"      "I am with thee thro' the Riv - er,

The vocal line alternates between the two phrases, with the piano accompaniment providing a consistent background.

*rall.* Nor leave thee ev - er - more." . . . . *a tempo.*

*rall.* *a tempo.*

The system includes tempo markings: *rall.* (rallentando) and *a tempo.* (return to original tempo). The vocal line ends with a long note, and the piano accompaniment features a more active melodic line in the right hand.



## No. 23.

## MARCH.—“THE GUIDING PILLAR.”

*Tempo di marcia.* *f*

PIANO.  $\text{♩} = 144.$

Tpts. *f*

SOPRANO. *f*

On-ward moves the Guid-ing Pil-lar O'er th'un-trod-den de-sert way, Comrades, strike your

ALTO. *f*

On-ward moves the Guid-ing Pil-lar O'er th'un-trod-den de-sert way, Comrades, strike your

TENOR. *f*

On-ward moves the Guid-ing Pil-lar O'er th'un-trod-den de-sert way, Comrades, strike your

BASS. *f*

On-ward moves the Guid-ing Pil-lar O'er th'un-trod-den de-sert way, Comrades, strike your

tents and hasten, Prompt the summons to o-bey, Pal-ing, kindling, mov-ing, staying, Ev-er changing,

tents and hasten, Prompt the summons to o-bey, Pal-ing, kindling, mov-ing, staying, Ev-er changing,

tents and hasten, Prompt the summons to o-bey, Pal-ing, kindling, mov-ing, staying, Ev-er changing,

tents and hasten, Prompt the summons to o-bey, Pal-ing, kindling, mov-ing, staying, Ev-er changing,

aye the same: Thro' the day a Cloud - y Pil - lar, Thro' the night a liv - ing Flame.

aye the same: Thro' the day a Cloud - y Pil - lar, Thro' the night a liv - ing Flame.

aye the same: Thro' the day a Cloud - y Pil - lar, Thro' the night a liv - ing Flame.

aye the same: Thro' the day a Cloud - y Pil - lar, Thro' the night a liv - ing Flame.

**A SOPRANO.**

*mf*

Forth we go, we . . know not whi - ther, Fol - low - ing

*mf*

aye the Guid - ing Cloud : . . We have no Ci - ty,

no con - tin - uing Ci - ty, Brief . . the so - journ - ing al -



- low'd. We have no Ci - ty, no con - tin - u - ing Ci - ty,

TENOR.

We have no Ci - ty, no con - tin - u - ing Ci - ty,

Brief . . the so - journ - ing] al - low'd.

Brief . . the so - journ - ing al - low'd. Whe - ther

B

in . . . the a - - rid de - sert, Or . . . by E - lim's

sha - ded well, . . . Where the Cloud a - bid - eth, Where-so - e'er a -

- bid - eth, There . . un - til it move, we dwell.

SOPRANO.

Where the Cloud a - bid - eth, Where-so - e'er a - bid - eth, There . . un -

Where the Cloud a - bid - eth, Where-so - e'er a - bid - eth, There . . un -

- til it move, we dwell. Hark! the sil - ver trum-pet soundeth!

ALTO.

Hark! the sil - ver trum-pet soundeth!

- til it move, we dwell. Hark! the sil - ver trum-pet soundeth!

BASS.

Hark! the sil - ver trum-pet soundeth!



Haste the sum - mons to o - bey, Strike the tents, and jour - ney on - ward, O'er th'un - trod - den

Haste the sum - mons to o - bey, Strike the tents, and jour - ney on - ward, O'er th'un - trod - den

Haste the sum - mons to o - bey, Strike the tents, and jour - ney on - ward, O'er th'un - trod - den

Haste the sum - mons to o - bey, Strike the tents, and jour - ney on - ward, O'er th'un - trod - den

de - sert way, Fol - low, with un - wear - ied foot - step : Fol - low, with un - daunt - ed heart,

de - sert way, Fol - low, with un - wear - ied foot - step : Fol - low, with un - daunt - ed heart,

de - sert way, Fol - low, with un - wear - ied foot - step : Fol - low, with un - daunt - ed heart,

de - sert way, Fol - low, with un - wear - ied foot - step : Fol - low, with un - daunt - ed heart,

Hark! a - gain the trum - pet soundeth, 'Tis the sig - nal to de - part ! The trum - pet

Hark! a - gain the trum - pet sound - eth, 'Tis the sig - nal to de - part ! The trum - pet

Hark! a - gain the trum - pet soundeth, 'Tis the sig - nal to de - part ! The trum - pet

Hark! a - gain the trum - pet sound - eth, 'Tis the sig - nal to depart! Hark! hark! The trum - pet



*cres.*

sound - eth, The trum - pet sound - eth, The trum - pet

*cres.*

sound - eth, The trum - pet sound - eth, The trum - pet

*cres.*

sound - eth, The trum - pet sound - eth, The trum - pet

*cres.*

sound-eth, Hark! hark! The trum - pet sound-eth, Hark! hark! The trum - pet

sound - eth the sig - nal, It sound - eth the sig - nal, It

sound - eth the sig - nal, It sound - eth the sig - nal, It

sound - eth the sig - nal, It sound - eth the sig - nal, It

sound - eth the sig - nal, It sound - eth the sig - nal, It

*E* *ff*

sound - eth the sig - nal to de - part, . . . . . It

*ff*

sound - eth the sig - nal to de - part, . . . . . *#*It

*ff*

sound - eth the sig - nal to de - part, . . . . . It . .

*ff*

sound - eth the sig - nal to de - part, . . . . . It

*E* *ff*

*Ped.*



sound - eth the sig - nal, the sig - nal to, de -

sound - eth the sig - nal, the sig - nal to, de -

sound - eth the sig - nal, the sig - nal to, de -

sound - eth the sig - nal, the sig - nal to, de -

- part.

- part.

- part.

- part.

*Ped. to the end.*

*8va*

*tremolo.*

*THE END.*

Take breath.

THE END.

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B. AGUTTER.				
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MASS, IN B FLAT ...	...	2/6	—	—
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BACH.				
MASS, IN B MINOR ...	...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	...	1/6	—	—
THE PASSION (S. MATTHEW) ...	...	2/0	2/6	4/0
THE PASSION (S. JOHN) ...	...	1/6	—	—
CHRISTMAS ORATORIO ...	...	2/0	2/6	4/0
MAGNIFICAT ...	...	1/0	—	—
GOD GOETH UP WITH SHOUTING ...	...	1/0	—	—
GOD SO LOVED THE WORLD ...	...	1/0	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/6) ...	...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	...	1/0	—	—
O LIGHT EVERLASTING ...	...	1/0	—	—
BIDE WITH US ...	...	1/0	—	—
A STRONGHOLD SURE ...	...	1/0	—	—
BE NOT AFRAID (Sol-FA, 0/4) ...	...	0/6	—	—
BLESSING, GLORY, AND WISDOM ...	...	0/6	—	—
I WRESTLE AND PRAY (Sol-FA, 0/2) ...	...	0/4	—	—
THOU GUIDE OF ISRAEL ...	...	1/0	—	—
JESU, PRICELESS TREASURE ...	...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	...	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE ...	...	1/0	—	—
J. BARNBY.				
REBEKAH (Sol-FA, 0/9) ...	...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	...	1/6	2/0	—
LEONARD BARNES.				
THE BRIDAL DAY ...	...	2/6	—	4/6
J. F. BARNETT.				
THE ANCIENT MARINER (Sol-FA, 2/0) ...	...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	...	6/6	—	9/0
PARADISE AND THE PERI ...	...	4/0	—	—
BEETHOVEN.				
THE PRAISE OF MUSIC ...	...	1/6	2/0	3/0
RUINS OF ATHENS ...	...	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS ...	...	1/0	1/6	2/6
MOUNT OF OLIVES ...	...	1/0	1/6	2/6
MASS, IN C ...	...	1/0	1/6	2/6
COMMUNION SERVICE, IN C ...	...	1/6	—	3/0
MASS, IN D ...	...	2/0	2/6	4/0
THE CHORAL SYMPHONY ...	...	2/6	—	—
THE CHORAL SYMPHONY ...	...	1/0	—	—
THE CHORAL FANTASIA (Sol-FA, 0/6) ...	...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	...	0/4	—	—
MEEK, AS THOU LIVEDST HAST THOU DEPARTED ...	...	0/2	—	—
KAREL BENDL.				
WATER-SPRITE'S REVENGE (Female voices) ...	...	1/0	—	—
WILFRED BENDALL.				
THE LADY OF SHALOTT (Female voices) ...	...	2/6	—	—
THE LADY OF SHALOTT (Ditto, Sol-FA, 1/0) ...	...	—	—	—
SIR JULIUS BENEDICT.				
ST. PETER ...	...	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ...	...	2/6	3/0	4/0
PASSION MUSIC FROM ST. PETER ...	...	1/6	—	—
SIR W. STERNDAL BENNETT.				
THE MAY QUEEN (Sol-FA, 1/0) ...	...	3/0	3/6	5/0
THE WOMAN OF SAMARIA (Sol-FA, 1/0) ...	...	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862) ...	...	1/0	—	—
G. R. BETJEMANN.				
THE SONG OF THE WESTERN MEN ...	...	1/0	—	—
W. R. BEXFIELD.				
ISRAEL RESTORED ...	...	4/0	—	6/0
JOSIAH BOOTH.				
THE DAY OF REST (Female voices) ...	...	2/6	—	—
E. M. BOYCE.				
THE LAY OF THE BROWN ROSARY ...	...	1/6	—	—
YOUNG LOCHINVAR ...	...	1/6	—	—
J. BRADFORD.				
HARVEST CANTATA ...	...	1/6	—	—
THE SONG OF JUBILEE ...	...	2/0	—	—
PRAISE THE LORD ...	...	2/0	—	—
W. F. BRADSHAW.				
GASPAR BECERRA ...	...	1/6	—	—
J. BRAHMS.				
A SONG OF DESTINY ...	...	1/0	—	—
C. BRAUN.				
SIGURD ...	...	5/0	—	—
J. C. BRIDGE.				
DANIEL ...	...	3/6	—	—
RUDEL ...	...	4/0	—	—
J. F. BRIDGE.				
ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	...	1/0	—	—
MOUNT MORIAH ...	...	3/0	—	—
BOADICEA ...	...	2/6	—	—
CALLIRHOË (Sol-FA, 1/6) ...	...	2/6	3/0	4/0
NINEVEH ...	...	2/6	3/0	4/0
THE REPENTANCE OF NINEVEH ...	...	2/6	3/0	4/0
DUDLEY BUCK.				
THE LIGHT OF ASIA ...	...	3/0	3/6	5/0
EDWARD BUNNETT.				
OUT OF THE DEEP (130th Psalm) ...	...	1/0	—	—
W. BYRD.				
MASS FOR FOUR VOICES (in F minor) ...	...	2/6	—	—
CARISSIMI.				
JEPHTHAH ...	...	1/0	—	—
F. D. CARNELL.				
SUPPLICATION ...	...	5/0	—	—
GEORGE CARTER.				
SINFONIA CANTATA (116th Psalm) ...	...	2/0	—	3/6
WILLIAM CARTER.				
PLACIDA ...	...	2/0	2/6	4/0
CHERUBINI.				
REQUIEM MASS, C MINOR (Latin and English) ...	...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ...	...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	...	1/0	1/6	2/6
FOURTH MASS, IN C ...	...	1/0	1/6	2/6
E. T. CHIPP.				
JOB ...	...	4/0	—	—
NAOMI ...	...	2/0	—	—
FREDERICK CORDER.				
THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0) ...	...	2/6	—	—
SIR MICHAEL COSTA.				
THE DREAM ...	...	1/0	—	—
H. COWARD.				
THE STORY OF BETHANY (Sol-FA, 1/6) ...	...	2/6	3/0	—
F. H. COWEN.				
ST. JOHN'S EVE (Sol-FA, 1/6) ...	...	2/6	3/0	4/0
A SONG OF THANKSGIVING ...	...	1/6	—	—
SLEEPING BEAUTY (Sol-FA, 1/6) ...	...	2/6	3/0	4/0
RUTH (Sol-FA, 1/6) ...	...	4/0	4/6	6/0
J. MAUDE CRAMENT.				
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	...	2/6	—	—
W. CRESER.				
EUDORA (A dramatic Idyll) ...	...	2/6	—	—
W. CROTCH.				
PALESTINE ...	...	3/0	3/6	5/0
W. H. CUMMINGS.				
THE FAIRY RING ...	...	2/6	—	—

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THE DESERT (Male voices)	...	...	...	1/6	2/0	—
P. H. DIEMER.						
BETHANY	...	...	...	4/0	—	—
M. E. DOORLY.						
LAZARUS	...	...	...	2/6	—	—
F. G. DOSSERT.						
MASS, IN E MINOR	...	...	...	5/0	—	—
ANTONÍN DVOŘÁK.						
ST. LUDMILA	...	...	...	5/0	6/0	7/6
Ditto (German and Bohemian Words)	...	...	...	8/0	—	—
THE SPECTRE'S BRIDE	...	...	...	3/0	3/6	5/0
Ditto (German and Bohemian Words)	...	...	...	6/0	—	—
STABAT MATER	...	...	...	2/6	3/0	4/0
PATRIOTIC HYMN	...	...	...	1/6	—	—
Ditto (German and Bohemian Words)	...	...	...	3/0	—	—
REQUIEM MASS	...	...	...	5/0	6/0	7/6
A. E. DYER.						
SALVATOR MUNDI	...	...	...	2/6	—	—
ELECTRA OF SOPHOCLES	...	...	...	1/6	2/0	—
H. J. EDWARDS.						
THE ASCENSION	...	...	...	2/6	—	—
THE EPIPHANY	...	...	...	2/0	—	—
PRAISE TO THE HOLIEST	...	...	...	1/6	—	—
ROSALIND F. ELLICOTT.						
ELYSIUM	...	...	...	1/0	—	—
HENRY FARMER.						
MASS, IN B FLAT (Latin and English)	...	...	...	2/0	2/6	3/6
MYLES B. FOSTER.						
THE LADY OF THE ISLES	...	...	...	1/6	—	—
THE ANGELS OF THE BELLS (Female voices)	...	...	...	1/6	—	—
THE BONNIE FISHWIVES (ditto)	...	...	...	2/6	—	—
ROBERT FRANZ.						
PRAISE YE THE LORD (117th Psalm)	...	...	...	1/0	—	—
NIELS W. GADE.						
PSYCHE (Sol-FA, 1/6)	...	...	...	2/6	3/0	4/0
SPRING'S MESSAGE (Sol-FA, 0/3)	...	...	...	0/8	—	—
ERL-KING'S DAUGHTER (Sol-FA, 0/9)	...	...	...	1/0	1/6	2/6
ZION	...	...	...	1/0	1/6	2/0
THE CRUSADERS (Sol-FA, 1/0)	...	...	...	2/0	2/6	4/0
COMALA	...	...	...	2/0	2/6	4/0
CHRISTMAS EVE (Sol-FA, 0/4)	...	...	...	1/0	1/6	—
HENRY GADSBY.						
LORD OF THE ISLES (Sol-FA, 1/6)	...	...	...	2/6	—	—
ALCESTIS (Male voices)	...	...	...	4/0	—	—
COLUMBUS (Male voices)	...	...	...	2/6	—	—
G. GARRETT.						
HARVEST CANTATA (Sol-FA, 0/6)	...	...	...	1/0	—	—
THE SHUNAMMITE	...	...	...	3/0	—	—
R. MACHILL GARTH.						
THE WILD HUNTSMAN	...	...	...	1/0	1/6	—
A. R. GAUL.						
JOAN OF ARC (Sol-FA, 1/0)	...	...	...	2/6	3/0	4/0
PASSION SERVICE	...	...	...	2/6	3/0	4/0
RUTH (Sol-FA, 0/9)	...	...	...	2/0	2/6	4/0
THE HOLY CITY (Sol-FA, 1/0)	...	...	...	2/6	3/0	4/0
TEN VIRGINS (Sol-FA, 1/0)	...	...	...	2/6	3/0	4/0
FR. GERNSHEIM.						
SALAMIS. A TRIUMPH SONG (Male voices)	...	...	...	1/6	—	—
F. E. GLADSTONE.						
PHILIPPI	...	...	...	2/6	—	—
GLUCK.						
ORPHEUS	...	...	...	3/6	—	—
HERMANN GOETZ.						
BY THE WATERS OF BABYLON (137th Psalm)	...	...	...	1/0	—	—
NØENIA	...	...	...	1/0	—	—
THE WATER-LILY (Male voices)	...	...	...	1/6	—	—
CH. GOUNOD.						
MORS ET VITA (Latin or English)	...	...	...	6/0	6/6	7/6
Ditto, Sol-FA (Latin and English)	...	...	...	2/0	—	—
THE REDEMPTION (English words) (Sol-FA, 2/0)	...	...	...	5/0	6/0	7/6
Ditto (French Words)	...	...	...	8/4	—	—
Ditto (German Words)	...	...	...	10/0	—	—
MESSE SOLENNELLE (St. CECILIA)	...	...	...	1/0	1/6	2/6
OUT OF DARKNESS	...	...	...	1/0	—	—
COMMUNION SERVICE (Messe Solennelle)	...	...	...	1/6	2/0	3/0
TROISIÈME MESSE SOLENNELLE	...	...	...	2/6	—	—
DE PROFUNDIS (130th Psalm) (Latin Words)	...	...	...	1/0	—	—
Ditto (Out of darkness)	...	...	...	1/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON	...	...	...	—	—	—
THE CROSS (Filiz Jerusalem)	...	...	...	1/0	—	—
DAUGHTERS OF JERUSALEM	...	...	...	1/0	—	—
GALLIA (Sol-FA, 0/4)	...	...	...	1/0	—	—
A. M. GOODHART.						
EARL HALDAN'S DAUGHTER	...	...	...	1/0	—	—
ARETHUSA	...	...	...	2/0	—	—
C. H. GRAUN.						
THE PASSION OF OUR LORD (Der Tod Jesu)	...	...	...	2/0	2/6	4/0
TE DEUM	...	...	...	2/0	2/6	4/0
J. O. GRIMM.						
THE SOUL'S ASPIRATION	...	...	...	1/0	—	—
G. HALFORD.						
THE PARACLETE	...	...	...	2/0	—	—
HANDEL.						
ALEXANDER'S FEAST	...	...	...	2/0	2/6	4/0
ACIS AND GALATEA	...	...	...	1/0	1/6	2/6
DITTO, New Edition, edited by J. Barnby	...	...	...	1/0	1/6	2/6
Ditto, Sol-FA, 1/0	...	...	...	—	—	—
ALCESTE	...	...	...	2/0	—	—
SEMELE	...	...	...	3/0	3/6	5/0
THE PASSION	...	...	...	3/0	3/6	5/0
THE TRIUMPH OF TIME AND TRUTH	...	...	...	3/0	3/6	5/0
ALEXANDER BALUS	...	...	...	3/0	3/6	5/0
HERCULES	...	...	...	3/0	3/6	5/0
ATHALIAH	...	...	...	3/0	3/6	5/0
ESTHER	...	...	...	3/0	3/6	5/0
SUSANNA	...	...	...	3/0	3/6	5/0
THEODORA	...	...	...	3/0	3/6	5/0
BELSHAZZAR	...	...	...	3/0	3/6	5/0
THE MESSIAH, edited by V. Novello (Sol-FA, 1/0)	...	...	...	2/0	2/6	4/0
THE MESSIAH, ditto, Pocket Edition	...	...	...	1/0	1/6	2/0
THE MESSIAH, edited by W. T. Best	...	...	...	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by Mendelssohn	...	...	...	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	...	...	...	1/0	1/6	2/0
JUDAS MACCABÆUS (Sol-FA, 1/0)	...	...	...	2/0	2/6	4/0
JUDAS MACCABÆUS, Pocket Edition	...	...	...	1/0	1/6	2/0
SAMSON (Sol-FA, 1/0)	...	...	...	2/0	2/6	4/0
SOLOMON	...	...	...	2/0	2/6	4/0
JEPHTHA	...	...	...	2/0	2/6	4/0
JOSHUA	...	...	...	2/0	2/6	4/0
DEBORAH	...	...	...	2/0	2/6	4/0
SAUL	...	...	...	2/0	2/6	4/0
CHANDOS TE DEUM	...	...	...	1/0	1/6	2/6
DETTINGEN TE DEUM	...	...	...	1/0	1/6	2/6
UTRECHT JUBILATE	...	...	...	1/0	—	—
O PRAISE THE LORD (6th Chandos Anthem)	...	...	...	1/0	—	—
CORONATION AND FUNERAL ANTHEMS	...	...	...	—	—	5/0
Or, singly:—						
THE KING SHALL REJOICE	...	...	...	0/8	—	—
ZADOK THE PRIEST	...	...	...	0/3	—	—
MY HEART IS INDITING	...	...	...	0/8	—	—
LET THY HAND BE STRENGTHENED	...	...	...	0/6	—	—
THE WAYS OF ZION	...	...	...	1/0	—	—
ODE ON ST. CECILIA'S DAY	...	...	...	1/0	1/6	2/6
L'ALLEGRO	...	...	...	2/0	2/6	4/0
HAYDN.						
THE CREATION (Sol-FA, 1/0)	...	...	...	2/0	2/6	4/0
THE CREATION, Pocket Edition	...	...	...	1/0	1/6	2/0
THE SEASONS	...	...	...	3/0	3/6	5/0
Each Season, singly	...	...	...	1/0	—	—
FIRST MASS, IN B FLAT (Latin)	...	...	...	1/0	1/6	2/6
Ditto (Latin and English)	...	...	...	1/0	1/6	2/6
SECOND MASS, IN C (Latin)	...	...	...	1/0	1/6	2/6
THIRD MASS (IMPERIAL) (Latin and English)	...	...	...	1/0	1/6	2/6
Ditto (Latin)	...	...	...	1/0	1/6	2/6
SIXTEENTH MASS (Latin)	...	...	...	1/6	2/0	3/0
THE PASSION; OR, SEVEN LAST WORDS OF	...	...	...	—	—	—
OUR SAVIOUR ON THE CROSS	...	...	...	2/0	2/6	4/0
TE DEUM (English and Latin)	...	...	...	1/0	—	—
INSANÆ ET VANÆ CURÆ (Ditto)	...	...	...	0/4	—	—
BATTISON HAYNES.						
THE FAIRIES' ISLE (Female voices)	...	...	...	2/6	—	—
H. HEALE.						
JUBILEE ODE	...	...	...	1/6	—	—
C. SWINNERTON HEAP.						
FAIR ROSAMOND (Sol-FA, 2/0)	...	...	...	3/6	4/0	5/0
EDWARD HECHT.						
ERIC THE DANE	...	...	...	3/0	—	—
O MAY I JOIN THE CHÖIR INVISIBLE	...	...	...	1/0	—	—
GEORGE HENSCHEL.						
OUT OF DARKNESS (130th Psalm)	...	...	...	2/6	—	—
HENRY HILES.						
FAYRE PASTOREL	...	...	...	6/6	—	—
THE CRUSADERS	...	...	...	2/6	—	—
FERDINAND HILLER.						
NALA AND DAMAYANTI	...	...	...	4/0	—	6/0
A SONG OF VICTORY (Sol-FA, 0/9)	...	...	...	1/0	1/6	—



# NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Paper Boards.	Cloth Gilt.
<b>HEINRICH HOFMANN.</b>			
FAIR MELUSINA ... ..	2/0	2/6	4/0
CINDERELLA ... ..	4/0	—	—
SONG OF THE NORNS (Female voices) ...	1/0	—	—
<b>HUMMEL.</b>			
FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
THIRD MASS, IN D ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
ALMA VIRGO (Latin and English) ... ..	0/4	—	—
QUOD IN ORBE (Ditto) ... ..	0/4	—	—
<b>W. H. HUNT.</b>			
STABAT MATER ... ..	3/0	3/6	—
<b>H. H. HUSS.</b>			
AVE MARIA (Female voices) ... ..	1/0	—	—
<b>F. ILIFFE.</b>			
ST. JOHN THE DIVINE ... ..	1/0	—	—
<b>JOHN WILLIAM JACKSON.</b>			
I CRIED UNTO GOD ... ..	1/6	—	—
<b>W. JACKSON.</b>			
THE YEAR ... ..	2/0	2/6	—
<b>D. JENKINS.</b>			
DAVID AND SAUL (Sol-FA, 2/0) ... ..	3/0	3/6	—
<b>A. JENSEN.</b>			
THE FEAST OF ADONIS ... ..	1/0	—	—
<b>W. JOHNSON.</b>			
ECCE HOMO ... ..	2/0	—	—
<b>C. WARWICK JORDAN.</b>			
BLOW YE THE TRUMPET IN ZION ... ..	1/6	—	—
<b>ALFRED KING.</b>			
THE EPIPHANY ... ..	3/0	—	—
<b>N. KILBURN.</b>			
THE SILVER STAR (Female voices) ... ..	1/6	—	—
<b>OLIVER KING.</b>			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/6	—	—
THE NAIADS (Female Voices) ... ..	2/6	—	—
<b>J. KINROSS.</b>			
SONGS IN A VINEYARD (Female voices) ...	2/6	—	—
(Ditto, Sol-FA, 0/6) ... ..	—	—	—
<b>H. LAHEE.</b>			
THE SLEEPING BEAUTY (Female voices) ...	2/6	—	—
(Ditto, Sol-FA, 0/6) ... ..	—	—	—
<b>LEONARDO LEO.</b>			
DIXIT DOMINUS ... ..	1/0	1/6	—
<b>H. LESLIE.</b>			
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—
<b>F. LISZT.</b>			
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0
THIRTEENTH PSALM ... ..	2/0	—	—
<b>C. H. LLOYD.</b>			
ALCESTIS ... ..	3/0	—	—
ANDROMEDA ... ..	3/0	3/6	5/0
HERO AND LEANDER ... ..	1/6	—	—
THE SONG OF BALDER ... ..	1/0	—	—
THE LONGBEARDS' SAGA (Male voices) ...	1/6	—	—
THE GLEANERS' HARVEST (Female voices) ...	2/6	—	—
A SONG OF JUDGMENT ... ..	2/6	3/0	4/0
<b>W. H. LONGHURST.</b>			
THE VILLAGE FAIR ... ..	2/0	2/6	—
<b>HAMISH MACCUNN.</b>			
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ...	2/6	3/0	4/0
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ...	1/0	—	—
<b>G. A. MACFARREN.</b>			
SONGS IN A CORNFIELD (Female voices) ...	2/6	—	4/0
MAY-DAY (Sol-FA, 0/6) ... ..	1/0	1/6	2/6
THE SOLDIER'S LEGACY (Operetta) ... ..	6/0	—	—
OUTWARD BOUND ... ..	1/0	—	2/6
<b>A. C. MACKENZIE.</b>			
THE DREAM OF JUBAL ... ..	2/6	3/0	4/0
THE STORY OF SAYID ... ..	3/0	3/6	5/0
JASON ... ..	2/6	3/0	4/0
THE BRIDE (Sol-FA, 0/8) ... ..	1/0	—	—
THE ROSE OF SHARON (Sol-FA, 2/0) ... ..	5/0	6/0	7/6
JUBILEE ODE ... ..	2/6	—	—
THE COTTER'S SATURDAY NIGHT ... ..	2/0	—	—
THE NEW COVENANT ... ..	1/6	—	—
VENI, CREATOR SPIRITUS ... ..	2/0	—	—
<b>F. W. MARKULL.</b>			
ROLAND'S HORN ... ..	2/6	—	—
<b>F. E. MARSHALL.</b>			
PRINCE SPRITE (Female Voices) ... ..	2/6	—	—
<b>J. H. MEE.</b>			
HORATIUS (Male voices) ... ..	1/0	—	—
<b>MENDELSSOHN.</b>			
ELIJAH (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
ELIJAH (POCKET EDITION) ... ..	1/0	1/6	2/0

	Paper Cover.	Paper Boards.	Cloth Gilt.
<b>MENDELSSOHN—continued.</b>			
AS THE HART PANTS (42nd Psalm) ... ..	1/0	—	—
COME, LET US SING (95th Psalm) ... ..	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	5/0
(Ditto, Sol-FA, 0/9) ... ..	—	—	—
NOT UNTO US, O LORD (115th Psalm) ... ..	1/0	—	—
ST. PAUL (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
ST. PAUL (Pocket Edition) ... ..	1/0	1/6	2/0
HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0) ...	1/0	1/6	2/6
LORD, HOW LONG WILT THOU FORGET ME ...	1/0	—	—
(Ditto, Sol-FA, 0/4) ... ..	—	—	—
HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/3)	1/0	—	—
Ditto ... ..	0/4	—	—
LAUDA SION (Praise Jehovah) (Sol-FA, 0/9) ...	2/0	2/6	4/0
THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0) ...	1/0	1/6	2/6
MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/0	—	—
ATHALIE (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
ANTIGONE (Male voices) (Sol-FA, 1/0) ... ..	4/0	—	6/0
MAN IS MORTAL (8 voices) ... ..	1/0	—	—
FESTGESANG (Hymns of Praise) ... ..	1/0	—	—
Ditto (Male voices) ... ..	1/0	—	—
CHRISTUS (Sol-FA, 0/6) ... ..	1/0	—	—
THREE MOTETS FOR FEMALE VOICES ... ..	1/0	—	—
SON AND STRANGER (Operetta) ... ..	4/0	—	—
LORELEY (Sol-FA, 0/6) ... ..	1/0	—	—
CEPUS AT COLONOS (Male voices) ... ..	3/0	—	—
TO THE SONS OF ART (Ditto) (Sol-FA, 0/3) ...	1/0	—	—
JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½) ...	0/4	—	—
WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ... ..	0/6	—	—
SING TO THE LORD (98th Psalm) ... ..	0/8	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ... ..	0/8	—	—
AVE MARIA (Saviour of Sinners), 8 voices ...	1/0	—	—
<b>MEYERBEER.</b>			
NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—
Ditto (English) ... ..	1/0	—	—
<b>B. MOLIQUE.</b>			
ABRAHAM ... ..	3/0	3/6	5/0
<b>MOZART.</b>			
KING THAMOS ... ..	1/0	1/6	—
FIRST MASS (Latin and English) ... ..	1/0	1/6	2/6
SEVENTH MASS, IN B FLAT ... ..	1/0	—	—
COMMUNION SERVICE, IN B FLAT, ditto ... ..	1/6	—	—
TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6
Ditto (Latin and English) (Sol-FA, 0/9) ...	1/0	1/6	2/6
REQUIEM MASS ... ..	1/0	1/6	2/6
Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/6	2/6
LITANIA DE VENERABILI ALTARIS (Eb) ... ..	1/6	2/0	3/0
LITANIA DE VENERABILI SACRAMENTO (Bb) ...	1/6	2/0	3/0
SPLENDENTE TE DEUS ... .. First Motet	0/3	—	—
O GOD, WHEN THOU APPEAREST ditto ... ..	0/3	—	—
HAVE MERCY, O LORD ... .. Second Motet	0/3	—	—
GLORY, HONOUR, PRAISE ... .. Third Motet	0/3	—	—
<b>E. MUNDELLA.</b>			
VICTORY OF SONG (Female voices) ... ..	1/0	—	—
<b>DR. JOHN NAYLOR.</b>			
JEREMIAH ... ..	3/0	—	—
<b>JOSEF NEŠVERA.</b>			
DE PROFUNDIS ... ..	2/6	—	—
<b>HERBERT OAKELEY.</b>			
SELECTION FROM A JUBILEE LYRIC ... ..	1/0	—	—
<b>REV. SIR FREDK. OUSELEY.</b>			
THE MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—
<b>R. P. PAINE.</b>			
THE LORD REIGNETH (93rd Psalm) ... ..	1/0	—	—
THE PRODIGAL SON ... ..	1/6	—	2/6
GREAT IS THE LORD ... ..	1/0	—	—
<b>PALESTRINA.</b>			
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—
MISSA PAPÆ MARCELLI ... ..	2/0	—	—
MISSA BREVIS ... ..	2/6	—	—
MISSA "O ADMIRABILE COMMERCIMUM" ... ..	2/6	—	—
<b>H. W. PARKER.</b>			
THE KOBOLDS ... ..	1/0	—	—
<b>C. H. H. PARRY.</b>			
DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ... ..	2/0	—	—
BLEST PAIR OF SIRENS (Sol-FA, 0/8) ... ..	1/0	—	—
AJAX AND ULYSSES ... ..	1/0	—	—
PROMETHEUS UNBOUND ... ..	3/0	—	—
JUDITH ... ..	5/0	6/0	7/6
L'ALLEGRO (Sol-FA, 1/6) ... ..	2/6	—	—
ETON ... ..	2/0	—	—
<b>DR. JOSEPH PARRY.</b>			
NEBUCHADNEZZAR ... ..	3/0	4/0	5/0
Ditto, Sol-FA ... ..	1/6	2/0	2/6
<b>B. PARSONS.</b>			
THE CRUSADER ... ..	3/6	—	—
<b>T. M. PATTISON.</b>			
MAY DAY (Sol-FA, 0/6) ... ..	1/6	—	—
THE MIRACLES OF CHRIST (Sol-FA, 0/9) ... ..	2/0	—	—
THE ANCIENT MARINER ... ..	2/6	—	—
THE LAY OF THE LAST MINSTREL ... ..	2/6	—	—



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A. L. PEACE.						
ST. JOHN THE BAPTIST	...	...	...	2/6	—	—
A. H. D. PRENDERGAST.						
THE SECOND ADVENT...	...	...	...	1/6	—	—
PERGOLESI.						
STABAT MATER (Female voices) (SOL-FA, 0/6)	...	...	...	1/0	—	—
CIRO PINSUTI.						
PHANTOMS—FANTÂSMI NELL' OMBRA	...	...	...	1/0	—	—
E. PROUT.						
DAMON AND PHINTIAS (Male voices)	...	...	...	2/6	—	—
THE RED CROSS KNIGHT (SOL-FA, 2/0)	...	...	...	4/0	4/6	6/0
THE HUNDREDTH PSALM	...	...	...	1/0	—	—
FREEDOM	...	...	...	1/0	—	—
HEREWARD	...	...	...	4/0	—	—
QUEEN AIMÉE (Female voices)	...	...	...	2/6	—	—
H. PURCELL.						
DIDO AND ÆNEAS	...	...	...	2/6	—	—
TE DEUM AND JUBILATE, IN D	...	...	...	1/0	—	—
J. F. H. READ.						
HAROLD	...	...	...	4/0	—	6/0
BARTIMEUS	...	...	...	1/6	—	—
CARACTACUS	...	...	...	2/6	—	—
THE CONSECRATION OF THE BANNER	...	...	...	1/6	—	—
IN THE FOREST (Male voices)	...	...	...	1/0	—	—
PSYCHE	...	...	...	5/0	—	7/0
J. V. ROBERTS.						
JONAH	...	...	...	3/0	—	—
W. S. ROCKSTRO.						
THE GOOD SHEPHERD	...	...	...	2/6	—	—
ROLAND ROGERS.						
PRAYER AND PRAISE	...	...	...	4/0	—	—
ROMBERG.						
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (SOL-FA, 0/8)	...	...	...	1/0	1/6	2/6
THE TRANSIENT AND THE ETERNAL	...	...	...	1/0	—	—
Ditto, SOL-FA, 0/4						
ROSSINI.						
STABAT MATER (SOL-FA, 1/0)	...	...	...	1/0	1/6	2/6
MOSES IN EGYPT	...	...	...	6/0	6/6	7/6
CHARLES B. RUTENBER.						
DIVINE LOVE	...	...	...	2/6	—	—
C. SAINTON-DOLBY.						
FLORIMEL (Female voices)	...	...	...	2/6	—	—
CAMILLE SAINT-SAËNS.						
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm)...	...	...	...	1/6	—	—
SCHUBERT.						
MASS, IN A FLAT	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, ditto	...	...	...	2/0	—	3/6
MASS, IN E FLAT	...	...	...	2/0	2/6	4/0
COMMUNION SERVICE, ditto	...	...	...	2/0	2/6	4/0
MASS, IN B FLAT	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, ditto	...	...	...	2/0	—	3/6
MASS, IN C	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, ditto	...	...	...	2/0	—	3/6
MASS, IN G	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, ditto	...	...	...	2/0	—	3/6
MASS, IN F	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, ditto	...	...	...	2/0	—	3/6
SONG OF MIRIAM (SOL-FA, 0/6)	...	...	...	1/0	—	—
SCHUMANN.						
THE MINSTREL'S CURSE	...	...	...	1/6	—	—
THE KING'S SON	...	...	...	1/0	—	—
MIGNON'S REQUIEM	...	...	...	1/0	—	—
PARADISE AND THE PERI (SOL-FA, 1/6)	...	...	...	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE	...	...	...	1/0	1/6	2/6
MANFRED	...	...	...	1/0	—	—
FAUST	...	...	...	3/0	3/6	5/0
ADVENT HYMN, "IN LOWLY GUISE"	...	...	...	1/0	—	—
NEW YEAR'S SONG (SOL-FA, 0/6)	...	...	...	1/0	—	—
H. SCHUTZ.						
THE PASSION OF OUR LORD	...	...	...	1/0	—	—
BERTRAM LUARD SELBY.						
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS"	...	...	...	3/6	—	—
J. SHORT.						
MASS (S. George)	...	...	...	3/6	—	—
MASS (S. Joseph)	...	...	...	2/0	—	—
E. SILAS.						
MASS, IN C	...	...	...	1/0	—	—
JOASH	...	...	...	4/0	—	—
R. SLOMAN.						
SUPPLICATION AND PRAISE	...	...	...	5/0	—	—
HENRY SMART.						
KING RENÉ'S DAUGHTER (Female voices)	...	...	...	2/6	—	—
THE BRIDE OF DUNKERRON (SOL-FA, 1/6)	...	...	...	2/0	—	—
J. M. SMITTON.						
KING ARTHUR	...	...	...	2/6	—	—
ARIADNE (SOL-FA, 0/9)	...	...	...	2/0	—	—
ALICE MARY SMITH.						
THE RED KING (Men's voices)...	...	...	...	1/0	—	—
THE SONG OF THE LITTLE BALTUNG (ditto)	...	...	...	1/0	—	—
Ditto, SOL-FA, 0/8						
ODE TO THE NORTH-EAST WIND	...	...	...	1/0	—	—
ODE TO THE PASSIONS	...	...	...	2/0	—	—
A. SOMERVELL.						
MASS, IN C MINOR	...	...	...	2/6	—	—
CHARLTON T. SPEER.						
THE DAY DREAM	...	...	...	2/0	—	—
SPOHR.						
MASS (for 5 solo voices and double choir)	...	...	...	2/0	—	—
HYMN TO ST. CECILIA	...	...	...	1/0	—	—
CALVARY	...	...	...	2/6	—	—
FALL OF BABYLON	...	...	...	3/0	—	—
LAST JUDGMENT (SOL-FA, 1/0)	...	...	...	1/0	—	—
THE CHRISTIAN'S PRAYER	...	...	...	1/0	—	—
GOD, THOU ART GREAT (SOL-FA, 0/6)	...	...	...	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR	...	...	...	0/8	—	—
JEHOVAH, LORD OF HOSTS	...	...	...	0/4	—	—
JOHN STAINER.						
THE CRUCIFIXION (SOL-FA, 0/9)	...	...	...	1/6	—	—
ST. MARY MAGDALEN (SOL-FA, 1/0)	...	...	...	2/0	—	—
THE DAUGHTER OF JAIRUS (SOL-FA, 0/9)	...	...	...	1/6	—	—
C. VILLIERS STANFORD.						
EDEN	...	...	...	5/0	—	—
THE VOYAGE OF MAELDUNE	...	...	...	2/6	—	—
CARMEN SÆCULARE	...	...	...	1/6	—	—
THE REVENGE (SOL-FA, 0/9)	...	...	...	1/6	—	—
GOD IS OUR HOPE (46th Psalm)	...	...	...	2/0	—	—
ŒDIPUS REX (Male voices)	...	...	...	3/0	—	—
THE BATTLE OF THE BALTIC	...	...	...	1/6	—	—
H. W. STEWARDSON.						
GIDEON	...	...	...	4/0	—	—
J. STORER.						
THE TOURNAMENT	...	...	...	2/0	—	—
E. C. SUCH.						
NARCISSUS AND ECHO	...	...	...	3/0	—	—
GOD IS OUR REFUGE (46th Psalm)	...	...	...	1/0	—	—
ARTHUR SULLIVAN.						
THE GOLDEN LEGEND (SOL-FA, 2/0)	...	...	...	3/6	—	—
ODE FOR THE COLONIAL AND INDIAN EXHIBITION	...	...	...	1/0	—	—
FESTIVAL TE DEUM	...	...	...	1/0	—	—
W. TAYLOR.						
ST. JOHN THE BAPTIST	...	...	...	—	—	—
A. GORING THOMAS.						
THE SUN-WORSHIPPERS	...	...	...	1/0	—	—
E. H. THORNE.						
BE MERCIFUL UNTO ME	...	...	...	1/0	—	—
VAN BREE.						
ST. CECILIA'S DAY (SOL-FA, 0/9)	...	...	...	1/0	—	—
CHARLES VINCENT.						
THE VILLAGE QUEEN (Female voices)	...	...	...	2/6	—	—
THE LITTLE MERMAID (Female voices)	...	...	...	2/6	—	—
R. H. WALKER.						
JERUSALEM	...	...	...	3/0	—	—
WEBER.						
IN CONSTANT ORDER (Hymn)	...	...	...	1/6	—	—
MASS, IN G (Latin and English)	...	...	...	1/0	—	—
MASS, IN E FLAT (Ditto)	...	...	...	1/0	—	—
COMMUNION SERVICE, IN E FLAT	...	...	...	1/6	—	—
JUBILEE CANTATA	...	...	...	1/0	—	—
PRECIOSA	...	...	...	1/0	—	—
THREE SEASONS	...	...	...	1/0	—	—
S. WESLEY.						
IN EXITU ISRAEL	...	...	...	0/4	—	—
DIXIT DOMINUS	...	...	...	1/0	—	—
S. S. WESLEY.						
O LORD, THOU ART MY GOD	...	...	...	1/0	—	—
C. LEE WILLIAMS.						
THE LAST NIGHT AT BETHANY (SOL-FA, 1/0)	...	...	...	2/0	—	—
THOMAS WINGHAM.						
MASS, IN D	...	...	...	3/0	—	—
TE DEUM (Latin)	...	...	...	1/6	—	—
CHAS. WOOD.						
ODE TO THE WEST WIND	...	...	...	1/0	—	—
J. M. W. YOUNG.						
THE RETURN OF ISRAEL TO PALESTINE	...	...	...	2/6	—	—



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2023  
G26I7  
1892

Gaul, Alfred Robert  
Israel in the wilderness.  
Piano-vocal score. English,  
Israel in the wilderness

BAB 7691

